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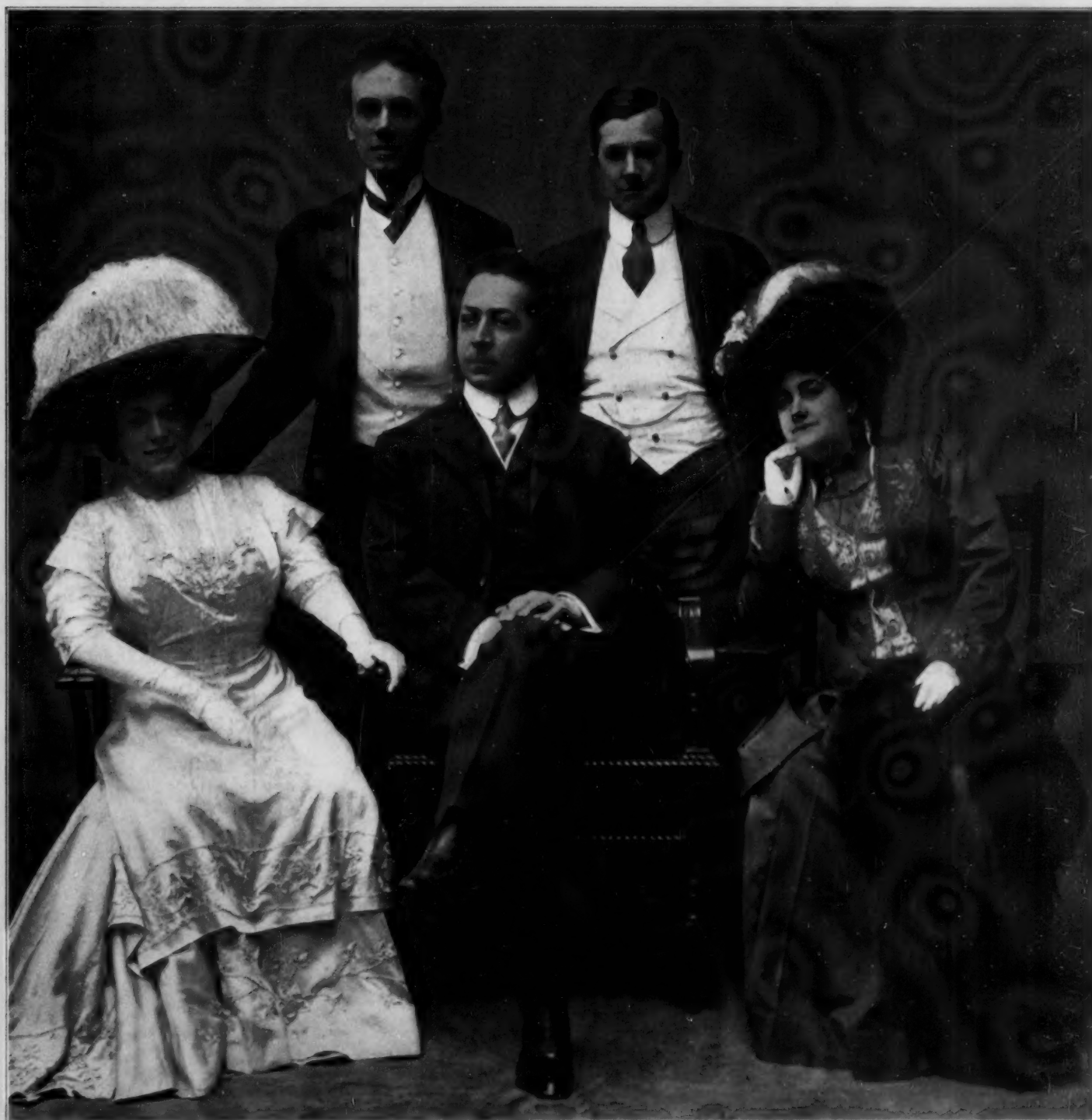


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LUITPOLD ST., 24.  
BERLIN, W., April 11, 1909.

It is only now, one hundred years after the death of Haydn, that the publication of his complete works is under way. A century seems a long time to elapse before any publisher should attempt to collect the compositions of the master and bring them out in their original form, but it is a prodigious undertaking, which will entail about fifteen years' work and an enormous cost. There was scarcely any province of music that Haydn did not essay, the number of his works reaching about eight hundred; many of them were not printed at all during his lifetime, the printing of music in his day being a laborious task, and as Haydn himself kept no catalogue of his compositions and as many of the original manuscripts are scattered, it will readily be seen that great difficulties will attend the efforts of the publishers. Of one hundred and forty symphonies, only about twenty can be found in repertoires of the present, and of eighty string quartets, only a very few are still produced; the operas, piano works, songs and church music are even less well known, and only two of the oratorios, "The Creation" and "The Season," are familiar to the public. The collection will comprise not less than eighty volumes and the subscription price will be fifteen marks a volume, or 1,200 marks for the entire work. Felix Weingartner has arranged three volumes of symphonies up to the present; the songs for solo work will be edited by Dr. Max Friedländer, of Berlin; the string quartets by Prof. Dr. Ernst Naumann, of Jena; the piano compositions by Dr. Karl Pöschel, of Charlottenburg, and the oratorios by Prof. Dr. E. Mandryckewski, of Vienna.

At the opera the principal event of the week was the appearance of Madame Schumann-Heink in Gluck's "Orpheus and Eurydice." The role of Orpheus, one of the greatest ever written for contralto, gave the distinguished diva a splendid opportunity to display her marvelous vocal and artistic qualities. She was in magnificent form; her voice sounded glorious and she also lent to the part a great histrionic interest. The role of Eurydice was sung by Frau Herzog, and that of Eros by Fräulein Dietrich. The performance, which was under the direction of Edmond von Strauss, was excellent, and a large audience was present. Madame Schumann-Heink also sang at a concert given at the Hotel Adlon yesterday afternoon under the patronage of the American Embassy for the benefit of the American Church. It was a brilliant affair and the hall was not only sold out itself, but the drawing power of the famous singer is such that the adjoining rooms also were crowded with listeners. The program included an aria from Mendelssohn's "St. Paul"; George W. Chadwick's "O, Let Night Speak of Me" and "La Danza"; "His Lullaby," by Carrie Jacobs-Bond; Rudolph Ganz's "Love in a Cottage"; Liszt's "Die drei Zigeuner," and Brahms' "Von Ewiger Liebe" and "Zigeunerlieder." The artist was in splendid voice and she thrilled her listeners again with her magnificent singing. Dr. Hill the American ambassador, delivered a very felicitous little speech at the opening of the program, saying that it was not his intention to introduce to the audience the illustrious singer who had so kindly rendered her services for the good cause, since in no part of the world where music was loved and appreciated did she need an introduction, but it was his privilege to compliment the ladies of the committee of the American Church on securing for the occasion our illustrious compatriot.

Following are some of Schumann-Heink's recent appearances: At Posen, March 12, song recital; Berlin, March 13, American Embassy reception; at Bückeburg, March 14, court concert, under the direction of Richard Sahla; at Leipzig, March 15, orchestra concert; at Berlin, March 18; at Breslau, March 19; at Goerlitz, March 21, and at Vienna, March 23, in song recitals; at London, March 27, afternoon orchestra concert; at Hamburg, March 31, orchestral concert, when she sang the Adriano aria from "Rienzi," the Erda song from "Rheingold," Waltraute narrative from "Götterdämmerung," "Samson and Dalila" aria, and two arias from "The Prophet." Madame Schu-

mann-Heink has quite a number of remaining appearances booked in Europe. She will appear as Azucena at Frankfurt on the 19th; as Fides on the 23d, and she will also sing the part of Fides in French at the Brussels Royal Opera on the 29th. Further, she is to be heard in song recitals on April 21 at Munich, and on the 27th in Paris. On April 25 she will sing in Bach's "St. Matthew Passion Music" at Wiesbaden. On May 4 she will give her second song recital in Paris, and on the 6th she is to be heard in the second performance of "The Prophet" in French in Brussels. Numerous private soirées at the homes of prominent society people in Paris are also booked after April 27. On May 21 the diva will sail for America on the steamer Deutschland. She has just received word from Henry Wolfsohn that her American tour for next season is now all booked.

The regular Nikisch Philharmonic concerts are invariably sold out, both at the Sunday matinee and Monday evening performances; yet, strange to say, the supplementary concert given for the benefit of the pension fund of the orchestra at the close of each season is never well attended. Such was the case again this year, although the program of Monday night's extra concert contained the "Meistersinger" overture and the Tchaikowsky E minor symphony, two old war horses of Nikisch, and the Grieg concerto, with Teresa Carreño as soloist; these should have been sufficient to draw out a large audience. The



FERRUCCIO BUSONI.

Who will make a tour of the United States and Canada next season. The famous pianist's successes all over Europe have been of a sensational character this past season.

program also contained a novelty in the shape of three episodes for orchestra, op. 38, by Adolph Weidig, the Chicago violinist. Nikisch was to have conducted this himself, but, as he was suffering greatly from influenza, he restricted himself to Wagner and Tchaikowsky, and in the Weidig number he handed the baton to the composer. This same work was also recently performed in Hamburg under Mr. Weidig's direction, where it met with a very warm reception. Its success here was not so great, although it was cordially received. The three episodes really form one piece, consisting of a scherzo, an adagio and a fiery finale. It is very pleasing music; there are good thematic material, excellent workmanship and clever instrumentation and coloring; in short, the three movements contain good, legitimate and grateful music: It is not music that reveals much originality, either of invention or workmanship, being written in the modern German spirit, but it is music that is well worth hearing at a serious orchestra concert of this character.

Ernest Heine, whose real name is Heinemann (he is a brother of the celebrated concert baritone, Alexander Heinemann), was heard at the Singakademie on Sunday evening at a concert given in combination with Elfriede Scheffel, a pianist whose playing does not call for extended comment, as her attainments are very moderate. Heine's singing was the feature of the program; he has a mellow, sympathetic, rich baritone voice, very similar in character to that of his famous brother; having been taught by him, he also sings in the same style. His vocal training has been very thorough and efficient; he is an excellent musi-

cian and he sings with a great deal of feeling. He was enthusiastically applauded.

Richard Lowe, as singing teacher and coach, occupies a prominent position in this city. He gave a matinee at Bechstein Hall last Sunday, when fifteen of his pupils demonstrated in public the excellence of his method. Among these fifteen pupils were no less than nine Americans, and I am happy to state that they made a brilliant showing. Some of these Americans have quite German names, to be sure, like Hans Hoffmann and Heinrich Schürmann, but were born and bred in our country, nevertheless. Hoffmann, a member of the faculty of the Cincinnati Conservatory, has a very agreeable lyric tenor voice; he was heard to good advantage in songs by Brahms. Schürmann, who hails from Boston, has the material necessary to become an excellent heroic tenor. He sang numbers from "Bajazet" and "Faust," displaying a fine voice and a great deal of warmth. A young singer of exceptional promise is Helen Allyn, of Chicago, who was heard in the waltz from Gounod's "Romeo and Juliet." Miss Allyn has a lyric soprano voice of exquisite timbre; it is as sweet as honey and as fresh as the dew on the clover in the morn. Vocally she is already nearly finished; the young lady has a most charming stage presence and she sings with refinement, taste and expression. She seems sure of a bright future. After Miss Allyn's number came another American, who also seems destined to do big things in opera. This was Norma Schoolar, of Birmingham, Ala., who gave a magnificent rendition of the big aria from Weber's "Oberon," "Ozean, du Ungeheuer." Her voice and style are well fitted for big dramatic soprano roles. She sang with musical intelligence and a great deal of verve. A very promising young talent is Edna MacMartin, from Tacoma, a sixteen year old miss, who sings with delightful naivete, withal with genuine temperament, although far from finished. She was charming in the gavotte from Massenet's "Manon." Lucy Holmes, who comes from Galveston, Tex., made an excellent impression with her singing of Santuzza's romance from "Cavalleria Rusticana." She has a pure, strong, sympathetic soprano voice with a mezzo timbre, and she makes very skillful use of it. Her interpretation of the romance was intelligent and convincing, suggesting Emmy Destinn. Two ringers of a pronounced coloratura type were heard in the persons of Nona Lane, of San Antonio, Tex., who sang Proach's variations, and Lila Jost, of Utah, who was heard in Alabiéff's "Nightingale." Both displayed light, flexible voices and facility of expression. Barbara Ruple, of Duluth, Minn., sang a Brahms "Minnelied," "The Honey-suckle," by Macy, and Mrs. Gaynor's "The Slumber Boat." She has a sweet voice and a very pretty stage presence. It would be unfair, however, to write only of the Americans, for several German pupils of Mr. Lowe distinguished themselves and their teacher. Alena Bredschneider sang a selection from "Carmen," and Grete Graumann and Signe Becker were heard, respectively, in arias from "Fidelio" and "Rienzi," while Hermann Le Hanne gave a fine rendition of the prologue from "Pagliacci." Joseph Plank, a son of the famous Wagner singer, Plank, who met his death by accident on the stage a few years ago, sang the Toreador song from "Carmen," revealing many of the qualities that made his father so celebrated. Carl Schell, the possessor of a beautiful high lyric tenor voice, delivered an aria from "Bohème" with excellent effect. The program was brought to a conclusion with an admirable ensemble number, namely, a canon for four voices by Richard Lowe, sung by Mrs. Lane, Miss Holmes, Mr. Hoffmann and Herr Le Hanne. Maestro Lowe is to be congratulated upon the success of his pupils.

Bach's "St. Matthew Passion Music" was produced on Good Friday at the venerable Singakademie Hall by the Singakademie Oratorio Society, with the assistance of the Philharmonic Orchestra and soloists under the direction of George Schumann. For years it has been the custom of this society to perform this work on Good Friday. It was an excellent rendition of the great oratorio. The soloists were: Frau Geyer-Dierich, soprano; Tilly Koenen, alto; Felix Senius, tenor, and Arthur van Eweyk, baritone. Senius gave an excellent reading of the part of the Evangelist; he has a very fine voice and his style is well adapted to oratorio. Tilly Koenen was magnificent; she, too, is an oratorio singer par excellence, notwithstanding the fact that she really makes a specialty of the lied. Indeed, her beautiful, rich voice and her intelligent, soulful renditions make her a welcome guest at any form of musical entertainment. Van Eweyk also gave a thoroughly satisfactory reading of his part.

The operatic classes of the Stern Conservatory gave performances at the Theater des Westens on Thursday evening. The orchestra was the regular theater orchestra and Prof. Gustav Hollaender, director of the Stern Conservatory, conducted in person. The third and fourth acts of "Aida," the third act of "Un Ballo in Maschera," and the

fourth act of "Othello" were given. "In Aida," Frau Wilhelm Heller sang the part of Amneris; Frau Henny Leisner, that of Aida; Herr Emil Nitsch, Rhadames; Herr Leo Kaplan, Ramphis, and Herr Alexander Flessberg, that of Amonasro. In Verdi's "Masquerade Ball" the cast was as follows: Caesar von Zawilowski, as Renato; Fraulein Hilde Schlittermann, as Amelia; Fraulein Gertrud Puschendorf, as Oskar, and Alexander Flessburg and Fritz Zomak as Sam and Tom, respectively. In "Othello" Emil Nitsch and Alexander Flessburg, who sang the roles of Radames and Amonasro, respectively, in "Aida," were heard again in the parts of Othello and Iago, and Tilly Schmidt was the Desdemona. Excellent vocal material was displayed by these young aspirants to operatic fame and they also showed good training. Nicolaus Rothmühl, who is at the head of the operatic department of the Stern Conservatory, is himself not only a singing teacher, but a practical opera singer of wide experience. He was, of course, stage manager, and he knew how to give a touch of professionalism to the work of the performers that made one almost forget that it was a pupils' performance. Emil Nitsch has a voluminous, heroic tenor voice of a good deal of brilliancy and power in the upper register; he acted well and sang with much warmth. Henny Leisner, as Aida, also distinguished herself, while Flessburg and Fraulein Heller, although not so brilliant, displayed very estimable qualities. Caesar von Zawilowski, as Renato, revealed a baritone voice of soft and sympathetic quality; it is however, not yet quite resonant enough for a large auditorium. Tilly Schmidt made a very sympathetic impression as Desdemona. The performances as a whole were very creditable and emphasized again the fact that the Stern Conservatory is an institution where work of the highest artistic grade is done.

Katherine Gray, of St. Paul, Minn., who has been coaching here with Mme. Arthur Nikisch, is the possessor of a very sweet, sympathetic soprano voice; it is a voice that has been well trained and is very even throughout the registers. Mrs. Gray has been giving considerable attention to the German lied of late and she has greatly profited through her work with Mme. Nikisch. Her rendering of various lieder, but more particularly of "Zueignung" and "Morgen" by Richard Strauss, was admirable.

The annual musical festival of the Allgemeiner Deutsches Musikverein is to be held in Stuttgart from June 2 to 6. Among the offerings contemplated are two operas, i. e., the comic opera "Brambilla," by W. Brahmels, of Frankfurt, and the lyric drama "Miss Brun," by P. Maurice; important orchestral and choral works and chamber music compositions; also a lecture by the celebrated Jacques Dalcroze, of Geneva, on his rhythmic system.

I am in receipt of the first copies of a library of classical and modern piano compositions which Maurice Aronson, the talented Berlin piano instructor, has been commissioned to prepare by the famous old publishing house of Schlesinger. American teachers will do well to keep this library in mind, since it is being prepared with a view to facilitating the work of instructors and students alike, and the long and successful career of Mr. Aronson as a teacher is the safest guarantee that the editing is of a highly artistic nature. A number of prominent instructors here and in America have already adopted this library, which reveals the editor's talent in an entirely new and heretofore unknown direction.

Corroborating my cable to THE MUSICAL COURIER, I am able to announce that Ferruccio Busoni will make a tour of the United States beginning next January. This is

great news for the piano playing loving public of America. The appearance of the renowned Italian virtuoso will be a momentous event in the musical life of next season across the ocean.

ARTHUR M. ABELL

#### David Bispham's Great Season.

From coast to coast David Bispham has sung this season, his tour taking him to almost every city of first importance throughout the country. The famous baritone, after devoting the first half of the season to concertizing in the East, Middle West and South, has but lately returned from the Far West, where in a score or more of cities he has sung before tremendous audiences and has aroused the greatest enthusiasm.

Not a single adverse criticism has Mr. Bispham received in all the long period that he has devoted to this year's recital appearances. Despite the rigors of constant traveling, which the unbroken frequency of his engagements has demanded, his voice has been at its best throughout the year and at the present time it is as fresh and firm as if it had never been subjected to such constant usage. Critics agree that the baritone's powers have never been revealed to such advantage before.

A feature of this year's recital programs that has proven especially popular is Mr. Bispham's recitation of Poe's "The Raven," to the musical setting by Arthur Bergh. So frequent have been the requests for this number that it has been included in practically every program on the Western trip and it has never failed to win spontaneous applause. "Mr. Bispham," said the Portland Oregonian, referring to the marvelous effectiveness of his work as a reciter, "stood as if telling a story, so natural was he, and it seemed as if the ghostly scenes he called up were actually passing before us. The illusion was perfect as his flexible voice rose and fell. We heard the knocking at the door, the rustling of the curtain, and the raven's hoarse croak and were sensible of the presence of the seraphim and the anguish of a lost soul."

Songs in English have absorbed much of the baritone's attention of late and his repertory, always of extraordinary breadth, has been enriched by many unknown gems by native composers. As president of the New York Center of the American Music Society, Mr. Bispham has exerted his influence still further to encourage American writers of music.

Mr. Bispham's season, as usual, will extend far into the spring, as his services are in constant demand. Concerts in Troy, Philadelphia, Brooklyn, St. Louis and Chicago are among his bookings of the near future.

#### Vienna Applauds Tilly Koenen Again.

Appended are some more Vienna press notices on the surpassing qualities of Tilly Koenen's art. Rarely has a singer called forth such praise from the severe and much feared critics of the Danube city:

Tilly Koenen always fascinates us anew with her surpassing artistic qualities. She gives to the tragedy of the "Erlking" a strangely affecting vehemence, and again moves us to tears by the subtle intimacy of her Dutch children songs. She is a heaven-born artist whose fine instinct always leads her to grasp the proper mode of expression.—Montags-Courier, Vienna.

There are, indeed, few who could portray pathos and grace, deep passion and child-like serenity in as equally an artistic manner as does Tilly Koenen.—Illustrirtes Wiener Extrablatt, Vienna.

Tilly Koenen has become a lieder singer of the highest order. Her majestic contralto voice resounded triumphantly in Van Eyken's "Lied der Walküre" and Schubert's "Allmacht." Two arias of Handel's she rendered with artistic perfection. She is surest of winning the hearts of her listeners, however, with the delicate fragrance of her drollery.—Wiener Extrablatt, Vienna.

#### MUSICAL LOS ANGELES.

LOS ANGELES, April 17, 1909.

The Southern California Association of Church Organists met last week for its monthly dinner and discussion of questions of interest to the profession. Later it adjourned to the First Methodist Church, where Ray Hastings, organist of that church, and Vernon Howell, organist of St. Stephen's Church, Hollywood, presented a program.

\*\*\*

The Ellis Club gave its third concert in its thirteenth season Tuesday evening. This male chorus would rank well beside many Eastern organizations. The program was made up of Felicien David's "The Desert," with orchestral accompaniment, Arnold Krauss, concertmaster. Other numbers were: "Strike, Strike the Lyre," Cooke; "I Love Thee," Isenmann; "The Grasshopper and the Ant," Gounod; "Lullaby," Brahms, and "St. John of Patmos," Bizet, with string orchestra. The club was assisted by Beatrice Hubbell Plummer, soprano; Joseph Pierre Dupuy, tenor; Hobart Bosworth, reader, and the Euterpean Quartet. J. B. Poulton is the musical director and Mary L. O'Donoghue the piano accompanist.

\*\*\*

A new society has been organized—the Musical Salon—for the study and production of mixed choruses. Harley Hamilton, director of the Los Angeles Symphony Orchestra and Woman's Orchestra, has been engaged as conductor.

\*\*\*

Musicians here feel deeply the loss of Madame Modjeska. She was a friend to music always. Her nephew, Ludwik Opid, the cellist, played Chopin's "Funeral March," accompanied by Frank H. Colby, organist of St. Vibiana's Cathedral, where the services were held, and members of the Los Angeles Symphony Orchestra, who are also members of the Gamut Club, played the last movement of Tschaiakowsky's symphony, "Pathétique," at the services.

\*\*\*

The last concert of the Lott-Krauss series of chamber concerts was given Thursday evening. The Krauss Quartet was heard in Mendelssohn's quartet, op. 12, and, assisted by the composer, who played the third violin, gave the first American production of Dalhousie Young's string quintet, "Five Bagatelles." Mr. Krauss and Mrs. Lott played the "Kreutzer" sonata, by Beethoven, and Harry Clifford Lott sang four songs by Franz, Brahms and Schumann.

\*\*\*

A Los Angeles center of the American Music Society has been formed with a large membership. The officers include Eugene Nowland, president; Harley Hamilton and L. E. Behymer, vice president; Laura Zerbe, secretary, and G. M. Derby, treasurer. The executive board includes Messrs. Behymer, Blanchard, Nowland, Edson, Tolhurst, Derby, and Harry Clifford Lott. The board of musical directors comprises Messrs. Hamilton, Nowland, Colby, Chase, Pemberton, and Poulin, Mrs. Harry Clifford Lott and Margaret Goetz.

\*\*\*

Genevra Johnstone-Bishop gave a "Twilight" recital in the Banquet Hall of Hotel Alexandria Friday afternoon. She was assisted by Mary O'Donoghue, piano; Florence Miriam Johnson, piano; Anthony Salter, tenor, and Myrtle Onelett, harpist. Madame Bishop sang numbers from several operas and songs by Liszt, Bach, Braga, Minetti, and Chaminade.

\*\*\*

The two prominent woman's clubs gave superior musical programs during the week. Ignaz Edward Haroldi gave a violin recital for the Friday Morning Club, Mary L. O'Donoghue assisting, and Mr. and Mrs. Thilo Becker, pianist and violinist, played for the Ebell Club.

BLANCHE ROGERS LOTT.

Lady Hallé, the famous violinist (her maiden name was Neruda), celebrated her seventieth birthday on March 29.



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35 WEYMOUTH ST.,  
LONDON, W., April 14, 1909.

We are still in the midst of the Easter holidays, which for the past fortnight have had more or less effect upon the number of concerts given. This evening Francis Macmillen, after an absence from London of many months, appears at Queen's Hall, where, with the assistance of the London Symphony orchestra, he will give the first of a series of six recitals that will be completed on June 29. Three concertos are down for his part of the program, E minor of Mendelssohn, A minor of Goldmark and D minor of Vieuxtemps.

Thursday evening of this week is arranged for the concert of Bronislaw Huberman, who makes his reappearance in London at that time, and will again be heard on the evening of the 24th.

The next concert of the London Symphony orchestra in their own series will be at Queen's Hall next Saturday afternoon, when Emil Mlynarski is to conduct the orchestra and Olga Samaroff is to play the piano part of Grieg's concerto in A minor.

It will be seen that three important concerts are to be given this week, a surprising number to come so close to the holidays. Unlike the American custom of a holiday every month, sometimes more than one in the same month, there are few holidays in England, but whenever one does occur it extends over several days, the majority of the social and musical world also prolonging the time so that for two, three or more weeks London is practically deserted by its usual habitues. The exodus from London is however about equally balanced by the influx of visitors from the provinces and the Continent, the many facilities for cheap travel in both directions leading to this result. Thousands come here, thousands go away. It will be a week or more before affairs settle down into their usual routine, but in the meantime there are the three concerts mentioned above, and the next week some equally important ones announced. In a few weeks now the "season" will be in full swing and concerts will be given every after-

noon and evening in every hall in the city, while private musicals will also take place in large numbers.

Have you had an Esperanto concert in New York? We have just had one here; that is, about ten days ago at Queen's Hall there was a concert given to demonstrate the attractions of Esperanto. Several well known singers took part, but in their encores sang English songs, or rather English words to the songs, instead of again singing Esperanto. It was suggested that the harshness of English and German are avoided in the new language, which rather resembles Italian in sound. There is a large Esperanto society in England, and a much larger one on the continent, where a meeting of the societies devoted to this cult was held last year.

There was an interesting review in the Daily Telegraph of the book "Richard to Minna Wagner; Letters to his First Wife," translated, prefaced, etc., by William Ashton Ellis, which has just been published in London. The collection numbers 270 letters, the last of which is not in-



HERBERT SIDNEY AND HIS PICTURE, "MARINA."

cluded in the German edition that appeared a year ago. The letters begin in 1842 and end in 1863.

The last Chappell Ballad concert of the season has taken place, when many new songs were brought forward by

the different singers. Carmen Hill, Ben Davies, who sang Henri Zay's setting of Shelley's "Love's Philosophy"; Julia Caroli, Mme. Kirkby Lunn, Agnes Nicholls, Amy Castles, Edna Thornton, Reginald Crawford and Jamieson Dodds all were heard. Charles W. Clark was warmly applauded for his singing of the famous prologue from "Pagliacci." There were the usual number of instrumental solos both for the piano and violin, while the accompanists' duties were shared by Hamilton Harty and Mr. Liddle.

George Perren, who thirty years ago was a familiar figure on the English operatic and concert stage, has just died at the age of eighty-three. He was first a vocalist in the choir of the Temple Church, and was for some years first tenor of Lincoln's Inn Chapel. Afterwards he began singing in opera, appearing in Lutz's "Faust and Marguerite" and Loder's "Night Dancers," but in 1850 went to Milan for instruction with Lamperti. When he returned from Italy he became one of the principal tenors of the Pyne and Harrison English Opera company at Covent Garden. Both in London and the provinces he became a great favorite and toured with a number of concert parties.

Today is the 150th anniversary of the death of Handel, and it was on Friday, April 6, 1759, that he conducted the last of a series of his oratorio performances. An announcement of his death was made prematurely, and in the Gazetteer and London Daily Advertiser of April 16 it was announced that "Last Saturday and not before, died at his home in Brook street, Grosvenor Square, that eminent Master of Musick, George Frederick Handel, Esq."

Sir E. Speyer will preside at the 171st anniversary festival dinner of the Royal Society of Musicians of Great Britain, which is to take place early in May.

A new book which will be of interest to many is "The King's Musick," which is soon to be published. It is dedicated to Queen Alexandra and contains "A Transcript of Records relating to Music and Musicians from the year 1460 to 1700."

A correspondent writes to the Daily Telegraph: "The King and Queen of Spain were present at the first, and propose to attend the remaining seven concerts given by the Orquesta Sinfonica, at the Teatro Real in Madrid, under the direction of Fernandez Arbos, the Spanish chef d'orchestre and violinist who has often conducted the Sunday afternoon concerts at the Albert Hall in London. The programme of the opening concert comprised Debussy's nocturne 'Fetes,' Chabrier's 'Rhapsodie Espagnole,' and Brahms' fourth symphony, all of which were new to the Madrid musical public. So much applause was bestowed upon the first and second compositions that they were repeated straightway, while a repetition of the andante in Brahms' symphony was likewise demanded. The remainder of the program included Cherubini's 'Anacreon' overture and a Wagner selection, comprising 'Siegfried's Journey to the Rhine,' the prelude to 'Parsifal,' and the overture to 'Rienzi.' Spanish audiences make no attempt to control their feelings. Notwithstanding the presence

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of royalty, the people here stand up and shout until the piece they have taken a fancy to is encored. Opponents of any particular composition seek, by means of howling and whistling, to compel the conductor to lay down his bâton in despair. Only when he starts the next piece can the audience be induced to resume their seats and remain quiet for a time. Efforts are being made to familiarize Spanish musical amateurs with the compositions of their own countrymen. After a few bars have been played one generally hears something of this kind: A: 'This music is fit for the pigs.' B: 'Who are you, to pass such remarks?' C: 'He is quite right; only a madman or a pig would write such stuff.' Then A hisses, while B shouts, 'Continue! Bravo! Encore!' to which A replies 'Pig yourself'; whereupon a scuffle ensues, and the remainder of the audience hiss so loudly that the poor composer's music is absolutely drowned. Such disturbing incidents occur regularly once a week during the season."

A. T. KING.

#### A Distinguished List.

Herman Klein, who, as is now generally known, will soon remove his studio and operations to London, has been known for many years as an authority in voice production, but the world, in the rapid movement of events, when people are so much engrossed in their own affairs, soon overlooks any one particular feature of a vocal teacher's specialty in producing thoroughgoing results, and while here and there some of the artists and singers that are known to be efficient are also known to have been coached by Mr. Klein, it will no doubt surprise many of our readers to learn that the following are the people who have been taking instruction from him in voice culture and English diction, and have been coached by him in important works: Suzanne Adams, Lina Abarbanell, Ada Crossley, Clara Clemens, Edward J. Calthrop, Madame Donald, Andreas Dippel, Charles Farwell Edson, Katharine Fisk, Florence Fiske (four years), Johanna Galski, Charles Norman Granville, Estelle Harris, Susan Hawley-Davis, Madame Jomelli, Orrin Johnson, Estelle Lieblich, Cecilia Loftus, Florence Mulford (three seasons), Eva Mylott, Esther Palliser, Ella Russell, Fritz Scheff, Ruth Vincent, Frederick Weld (five seasons).

The following among well known actors and actresses have worked under Mr. Klein's instruction for improvement in voice production and spoken declamation: Mary Boland, Bertha Galland, Margaret Illington, and E. H. Sothern. This is indeed a formidable list.

#### Lillian Sherwood Newkirk's New Studio.

Lillian Sherwood Newkirk, the singer and vocal teacher, has removed her studio from 163 West Forty-ninth street to 1425 Broadway, Metropolitan Opera House Building. Herbert Pollard, a young tenor pupil, has just been engaged as soloist by St. Andrew's Protestant Episcopal Church, of Stamford, Conn., beginning May 1.

#### Dr. Lawson's Tour with the Dresden Orchestra.

Dr. Franklin Lawson, the American tenor, is adding to his laurels on the tour with the Dresden Orchestra. The conductors, audiences and critics have all united in tributes to this singer with the pure, true voice, whose singing is a constant delight to audiences everywhere. The following letters speak for themselves:

APRIL 13, 1909.

MY DEAR DR. LAWSON:—I want to express to you the pleasure you gave me by your singing of Radames with our orchestra in the "Aida" performance last night. Your voice is of beautiful quality, you sing with the utmost repose, and your diction, to my mind, is faultless. I hope the orchestra and myself may often have the



DR. FRANKLIN LAWSON.

Principal tenor with The Dresden Orchestra on its tour, 1909.

pleasure of working with you. Although we used our entire orchestra of seventy-one men, your voice was fully adequate to the demands made upon it. Believe me,

Yours sincerely,

(Signed) VICTOR ILA CLARK.

Conductor of the Dresden Philharmonic and Royal Belvedere Orchestra.

APRIL 15, 1909.

MY DEAR DOC:—In my hurry after the performance Monday night I neglected to tell you that you did what I call a mighty artistic job, from start to finish, particularly in the duo of the last act with

Madame Jomelli. Your tempos and rhythm were O. K., and you never missed a lead or word throughout the work. I wish you the best of luck on your tour.

(Signed) WM. R. CHAPMAN.

Conductor with the Dresden Philharmonic Orchestra at the performance of "Aida" in Syracuse, N. Y., April 12, 1909.

Mr. Chapman is the regular musical director of the Maine Music Festivals and the Rubinstein Club, of New York City.

#### Miss Farrington Directs "The Rose Maiden."

The Perth Amboy (N. J.) Choral Society, Augusta M. Farrington, musical director, presented Cowen's "Rose Maiden" at the New Majestic Theater in Perth Amboy Tuesday evening April 20. The soloists were: Jennie Rae Moore, soprano; Mildred Potter, contralto; Berrick von Norden, tenor, and George Downing baritone. Mrs. Samuel J. Mason was the assisting pianist. This is the third season of the society, which under Miss Farrington's skillful leadership is doing very creditable work. Miss Farrington, who belongs to a musical family, is a sister of the violinist Clara Farrington. The active members of the Perth Amboy Choral Society include the following singers:

Mrs. Harold Hall, Mrs. Lambert Hughes, Mrs. R. R. Hosking, Miss Williams, Miss McCormick, Miss Boughton, Miss Greives, Miss Reed, Mrs. Palmer, Miss Ward, Miss Fothergill, Miss Bashford, Miss Berner, Miss Hegstrom, Miss James, Mrs. Charles Peterson, Miss Giles, Miss Trout, Miss Farrington, Miss Morris, Miss Clark, Miss Park, Mrs. Coulter, Miss McClymont, Miss Crowell, Miss Halpin, Mrs. Vaughan, Miss Johnson, Miss Le Fevre, Miss Jensen, Mrs. Gaston Dethier, Mrs. Mulcahahey, Mrs. Ralph Beers, Miss Thomas, Miss Lenox, Miss Colyer, Miss Transue, Miss Hawk, Mrs. Christofferson, Miss Gerns, Mrs. Edward Tunis, Miss Beers, Miss Mead, Miss Ruggles, C. V. Williamson, Ledyard Sargent, C. S. Hubbard, Joseph Brinlow, Jesse Colyer, Archie Nelson, John Williams, Mr. Stevenson, Mr. Skeen, J. C. Moore, Edward Tunis, K. Chapman Martin, Reuben Tharpe, S. R. Farrington, Ernest K. Coulter, Harold Hall, John Olsen, Lewis Dally, William Bawden, Robert Orr.

#### Yolanda Mero Coming Next Season.

There are few cases of a young woman pianist succeeding so thoroughly and effectively in London as Merö, the Hungarian, who last season was one of the piano sensations of that city. This artist will be heard in America next season, and is now being booked by the enterprising Wolfsohn Bureau. Her appearance here, however, is expected to be the signal of her popularity after all.

The first of the home bound operatic forces left last week on the French line steamship La Lorraine. Agostinelli, who is to go to Italy and South America before she returns to the Manhattan Opera; Charlier, French conductor of the Manhattan Company, and Sturran, the conductor of the Philadelphia Opera House, all sailed for Europe on the same ship.

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LEIPSIK, April 7, 1909.

The annual public examination performances (Prüfungen) at Leipsic Conservatory were concluded on April 2, with the tenth program. The first five of those programs have been already reported. The last five, with the name of each student's instructor, were as follows:

March 12.—Bach-Liszt organ fantasia and fugue, Jenő Mör, Köszeg, Hungary (Heynsen); Brahms D minor piano concerto, Marie Geiger of Erlangen (Pembaur); soprano aria from Mendelssohn's "Elijah," Gertrud Kubel of Bieberstein, Saxony (Lindner); Klughardt A minor cello concerto, Helen Bastianelli, Rochester, N. Y. (Klengel); Reinecke F sharp minor piano concerto, Lilly Lincke of Jena (Beving); Beethoven violin concerto, Wilhelm Schubert of Augsburg (Sitt); Liapounow's "Oukraïnesche Rhapsodie" for piano and orchestra, William Lindsay, Edinburgh, Scotland (Teichmüller).

March 19.—Moscheles G minor piano concerto, Franz Czerny, Leipsic (Reckendorf); Weber bassoon concerto, Johann Junk, of Bremen (Freitag); Rachmaninoff C sharp minor prelude and Chopin A major polonaise for piano solo, Paulina Chanoch, Keowno, Russia (Pembaur); d'Albert cello concerto, Albert Braune, of Rudolstadt (Klengel); Gabriella's aria from Kreutzer's "Nachtlager von Granada," Klara Hendrich of Leipsic (Frau Hedmond); Chopin E minor piano concerto, Erika Wosko-Bojnikoff, of Odessa (Wendling); Beethoven violin concerto, Katharina Häbler, of Leipsic (Becker); Liszt A major piano concerto, Nelly Trasenster, Lüttich, Belgium (Pembaur).

March 23.—(Student compositions, all by pupils of Max Reger.)—G minor violin and piano sonata by Gerhard Freiesleben, played by Schacht of Odessa, Aron of Dresden; same composer's four songs with piano, sung by Margaret Weigt of Grossvoigtsberg, Saxony; E minor, six-movement violin and piano suite by Gottfried Rüdiger of Aeschach, Bavaria, played by Kirchner of Magdeburg, Ludwig of Glauchau; four songs with piano, by Max Ludwig of Glauchau, sung by Gertrud Kubel of Bieberstein; Johanna Senfter (Oppenheim-am-Rhein), G major piano and violin sonata, played by Aron of Dresden, Schork of Mannheim.

March 26.—First movement, Beethoven G major piano concerto, Marie Küster of Leipsic (von Bose); last two movements of same concerto, Djennette Dolgat of Wladikawkaz, Russia (Lutz-Huszagh); Colberg G minor flute concerto, Alfred Maas of Halle, piano accompaniment by

Wolffahrt of Hamburg (Schwedler); soprano recitative and aria from "Don Juan," Hanna Siegert of Leipsic (Frau Baumann); Chopin piano andante spianato with orchestration by Scharwenka, Celina Roxo of Rio de Janeiro (Teichmüller); Brahms violin concerto, Hans Schork of Mannheim (Becker); Reinecke F sharp minor piano concerto, Vera Eggenberg, Sumy, Russia (Wendling); aria from Mendelssohn's "St. Paul," Johanna Oberreich of Leipsic (Frau Hedmond); Moszkowski E major piano concerto, May Cadogan, Dunedin, New Zealand (Teichmüller).

April 2.—Beethoven E flat piano concerto, Charlotte Sagawe of Breslau (Teichmüller); Piatti D minor cello concerto, Edith Vance of Dublin (Klengel); Liszt third "Liebestraum" and "Tarantella" for piano solo, Augusta Sorocker of Odessa (Teichmüller); Weingartner, Brahms and Liszt songs with piano, Helene Schütz of Wurzen (Frau Hedmond); Chopin piano A major concert allegro with Nicod's orchestration, Agnes Hinz of Samara, Russia (Teichmüller); Brahms songs with piano, Ilse Helling of Leipsic (Frau Hedmond); Paganini D major violin concerto, Willy Schaller, Lichtentanne, Saxony (Sitt);



LATEST PICTURE OF EMIL SJOGREN,  
Distinguished Swedish composer.

Liszt A major piano concerto, Paul Aron of Dresden (Teichmüller). The piano accompaniments to both singers also played by Aron; the orchestral accompaniments to all concertos of these Prüfungen played by the student orchestra, under Hans Sitt.

The students did not in all cases play the entire concertos mentioned, but specification is omitted here to save space. Neither has it been possible for the correspondent to hear every performance on the programs. The Conservatory concerts were held at from 6 to 8 o'clock, while

important concerts in other halls sometimes began at 7:30. Just as for several seasons, by far the largest student representation for any one instructor was that of the Robert Teichmüller pupils. Their work has represented a very high ideal of piano playing. When one has come so far under Teichmüller as to warrant public exhibition of his accomplishment, he is found possessed of mechanism ranking with the most agreeable and most resourceful that comes into present day concert halls. The secret of all this is the instructor's search for the latent individuality of the student, as it concerns the physical characteristics of the hand, and as it concerns the student's musical mentality. Thus the candidate is always found playing literature that lies closest to his own nature.

Among strong Teichmüller candidates to appear on the five programs above shown, William Lindsay, of Edinburgh, earns especial consideration. He has been here for several years and he will probably remain for another half-decade. He is musical, he is in rugged health and of great mental vitality, so that he gets things done. He has played often in German provincial cities this season, while preparing many pupils for Teichmüller and keeping up work on his own repertory. Miss Roxo, of Brazil, who played the Chopin-Scharwenka andante spianato, is finely musical and she is employing really delightful piano school. Miss Cadogan, of New Zealand, has also prepared some pupils for her instructor for a couple of seasons while continuing her own work toward this public graduation performance. The results she gets are typical of the school—a beautiful manner of playing chord passages in great fullness of tone and seeming deliberation and repose. Miss Cadogan would take a teaching position in an American school, otherwise she will remain in Leipsic for awhile. Miss Sagawe, of Breslau, has overworked, and two weeks ago it was thought she would have to abandon the idea of playing here, but she recovered sufficiently to make a strong impression of her accomplishment. Nevertheless she has gone to a sanitarium for longer rest. Miss Sorocker, of Odessa, plays agreeably, but is less advanced than the others. The Russian, Miss Hinz, furnished genuine pleasure in the sturdy Chopin concert allegro. Nicod has given a valuable orchestration to the composition, and there is close enough work represented to furnish deep satisfaction to a musician. Paul Aron, whose performance closed the season of graduation playing, is already one of the busiest young artists now resident here. He has appeared many times in duets with Max Reger, and has had many good engagements as accompanist. Ernst Schuch, of the Dresden opera, has invited Aron to play a Mozart concerto in one of next season's symphony concerts, under the Schuch direction. Among other good piano Prüfungen was that by the very youthful Russian, Erika Wosko-Bojnikoff, who has been for years under Carl Wendling. She is a player of strong impulse and will be heard from often. She has repeatedly played in public in Leipsic in the last two years. Vera Eggenberg, also a Russian pupil of Wendling, is of very fine musical blood, and her playing was among the most enjoyable of the entire series. The Beving pupil, Lilly Lincke, of Jena, showed much class through a refined nature. The Belgian Pembaur pupil, Nelly Trasenster, played well enough to attract attention among many, as there was sound satisfaction in the Brahms playing of Marie Geiger, of Erlangen, also with Pembaur. The Reckendorf pupil, Czerny, has just spent a season in America, where he was principally occupied

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as accompanist for the soprano, Maria E. Orthen, of New York.

Cellist Helen Bastianelli, of Rochester, has a strong hand, which comes in good stead for the instrument, and she has talent enough to become well known as a soloist. With her violinist sister she will return home this summer. The Irish cellist, Miss Vance, played most delightfully. Seldom does a cellist of either sex play so carefully as to bring every note to the ear like she does. The violin playing by Katharina Häbler and by Willy Scholler represented the most musical and best advanced renditions during these examinations. Far the best singing of the programs was that by Hanna Siegert, who is already under contract for the Greifeld city opera. She is a pupil of Frau Baumann. Her use of the high voice is among the very best that is heard by any student taught in Germany by a German teacher. Gertrud Kubel is richly gifted, but she is forcing her voice to the danger point. She was hoarse before she concluded the singing of this aria.

This year's composition trials were noteworthy in that they were exclusively by pupils of Max Reger. This is the first year at the old institution wherein no other teacher of composition was represented by a pupil. The results showed that Reger's influence is not passive, but active. The absolute sign of his instruction lay in the fact that each composition seemed to be purely of Bach, or purely of Reger. There will be those who say that a teacher should not lead a pupil too hard after his own muse. The worst teacher is one who exercises no influence at all, but in explanation of the Reger attitude, it will be remarked that last year he sent one long-time pupil away because, through long study, the pupil's works were showing the Reger influence much too strongly. Reger deemed it time for the young composer to go alone and find his own individuality. Reger is particularly qualified to appreciate the principle, since he confesses to have required seven years in getting away from the influence of Johannes Brahms.

The sonata and songs by Freiesleben contain much easy and natural melody, with here and there an episode of contrapuntal work, just as Reger would have written. Some of the songs may be strong enough to make their way in very good company. The whole impression is of a young composer of good routine and agreeable talent. Rüdinger's violin suite included prelude, minuet, sarabande, gavot, aria and gigue, with the gavot and aria probably carrying the more popular or entertaining qualities. The prelude was of Bach, pure and simple. The minuet had more of the typical Reger leading, the sarabande was of Bach, the gavot of Reger, the gigue again in the chromatic and diatonic leading of Reger. The Ludwig songs were of rather easily written material, modern conventional, with little of the Reger influence further than the

contrapuntal thread given to the piano as accompaniment. Many Reger songs have just such treatment, however. The violin sonata by Fräulein Senfter probably represented a wider range of invention than any of the other numbers. The inspiration seemed to come freely and there was occasionally great mood and absolute character in what was presented. The adagio was a good example of those traits. The concluding rondo was of considerable character as an invention, yet its purpose and intent was not so apparent as the other movements. Just after the Easter vacation Reger begins a weekly lesson for the analysis of modern compositions, and the entire Conservatory attendance will be admitted. He will begin with the Brahms symphonies, then go to the works of Richard Strauss, followed by other moderns who seem to be of importance.

Arthur Nikisch had planned to conduct six concerts in Moscow and St. Petersburg early in April, but upon the conclusion of his season at the Gewandhaus and the Berlin Philharmonic influenza so affected him as to require canceling those concerts. He was able to take walks in Leipzig, but had to refrain from speaking, since his voice was seriously involved. He will spend a couple of months in England in May and June. Mrs. Nikisch will start for London about May 1, as previously announced. Her gifted pupil, Helen Wetmore, of Boston, has been engaged for the Berlin comic opera for the years 1910 to 1915. As Mrs. Nikisch thought the singer should have another year's coaching, the opera begins paying her salary in the autumn of 1909, a year before the work at the opera is begun. Miss Wetmore is a coloratura soprano, and her engagement was secured by actual trial of a scene from "Traviata." Mrs. Nikisch's new three-act comic opera (not yet named) has been accepted for publication by the "Harmonie Verlag" of Berlin, and they will probably secure a performance of the work in the coming season.

Among recent song recitals, that by Julia Culp stood out as one of the great artistic and popular events of the entire season. The program had four Mendelssohn songs, Schumann's "Frauenlieb und Leben" cycle, and five songs by Brahms. The audience appreciated the art so well as to remain en masse until many other songs had been given after the recital was over. The splendid contralto, Anna Erler-Schnauidt, of Munich, gave nineteen Reger songs to accompaniments played by the composer. So many Reger songs on a program plainly uncover the composer's preference for a small contrapuntal accompaniment to his songs, but whatever may be the sameness involved, every song had vitality and beauty enough to compel attention to the last. Frau Erler is an artist of rich interpreting traits, and her vocalism is of a high order. She has been for years under the instruction of her husband, Fritz Erler,

of Munich. The Leipzig soprano, Elizabeth Rüdinger, assisted at a concert given by the pianist Clara Bergfeld. Besides Schubert and Schumann, her program represented Kjerulf, Jensen, Reinecke, Adaiewsky and Goldmark. Her voice is small, but her art is sincere and beautiful. Fräulein Bergfeld played with the Winderstein Orchestra the Beethoven G major and Grieg concertos. Her playing was true to style and accomplished in agreeable mental repose as well as through good technical means.

Karl Straube, instructor on organ at Leipzig Conservatory, organist at the Thomas Kirche and conductor of the Bach Verein in Leipzig, gave the third of his four announced programs late in March. He played Paul Ertel's passacaglia on the D minor scale, César Franck's E major choral for large organ, Max Reger's fantasia, op. 52, on the choral "Hallelujah, Gott zu loben," and Friedrich Klose's fantasia and double fugue in C minor. Straube is one of the greatest organ virtuosi in Europe, and he is exercising a strong influence in Leipzig as conductor of the Bach Verein and teacher at the Conservatory. He is one of the most enthusiastic and most powerful supporters of the Reger cult, as friend and adviser probably standing closer to Reger than any one. Within the last two years a half-dozen of his organ pupils have been permitted to play in public service at the Thomas Church. Mr. Straube cannot bring these pupils as "guests," but as his temporary "assistants." The distinction between terms is a very fine one, but the principal item is that the pupils enjoy the opportunities to play.

Pianist Alfred Hoehn, of Frankfurt-am-Main, played the Beethoven B flat sonata, op. 106; the Schubert "Wanderer" fantasia, a d'Albert scherzo, a Chopin nocturne and the Liszt "Don Juan" fantasia. He exhibits sensational qualities as a technical master and player of great warmth and impulse. When age brings better repose and greater finish all around the artist will probably have a large following among those who like high temperature in a player.

Pupils of Otto Weinreich gave a recital in the salon of Hotel Müller. George Hirst, of Providence, played the Bach E minor toccata and the Chopin variations, op. 12, on a theme by Ludovic. Emil Koeppel, of Thorold, Canada, played the Beethoven fantasia op. 77. Miss Linkogel, of Washington, D. C., played a prelude and a "Caprice Sganarelle," by Ed. Schmitt. Käthe Mohn, of Oschatz, Saxony, gave the Mendelssohn "Variations Serieuses" and a Chopin E minor waltz; Miss Abrahams, of Kingston, Jamaica, movements from Mozart and Haydn sonatas; Margarethe Bornmüller, of Leipzig, the Brahms E major intermezzo, op. 116. Weinreich is a follower of the Teichmüller school and his principal work is that of preparing pupils for that master. He thoroughly understands the Teich-

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müller intentions and he teaches with great enthusiasm. The pupils do good work under him. Miss Abrahams' principal study is that of the voice. Her voice is a valuable contralto, which she is bringing into splendid use under Mrs. Alves. Nevertheless, she gives careful attention to the piano.

In the summer of 1905, Ernest B. Raunser of New York, established his Leipsic American music store in the Gottsched strasse. A couple of seasons later he saw his way to remove to a much more convenient location in the Härtel strasse. Last autumn his ever increasing business warranted his taking still better quarters, since which time his store has been situated on Peterssteinweg. As time goes on he acquires better and better facilities for supplying his trade, and firms in every branch of publishing and musical merchandise are now offering him agencies for their respective wares.

An interesting concert was given in March for the benefit of the American-British Union Church. Soprano Elsa Alves sang lieder by Schubert, Brahms, Wolf, Reger and Arthur Foote. A string Quartet, comprising Harold Webster, Theodore Jensen, Andrew Langum and George Kirchner, played quartet movements by Haydn, Smetana and Borodine. Waldemar Alves played the accompaniments for the songs. The Quartet played enjoyably, and Miss Alves again aroused admiration by her splendid use of a valuable voice. Her brother played accompaniments that were ideal support, while maintaining really exquisite tonal and musical finish. A well known member of the Anglo-American colony furnished superb readings from Kipling.

Every year finds a larger number of the Teichmüller pupils actively in the German field as concert pianists. In the season just closed Teichmüller has been strongly represented by Hugo Kroemer, who is also head of the piano department at the Danzig Conservatory; by Paula Hegner, who has played in Vienna, Hamburg, Berlin, Königsberg, Breslau, Posen, besides many smaller German cities, and in London. Paul Aron, spoken of in connection with the Conservatory Prüfungs has been unusually employed, many times in duets with Max Reger; Maria Samuelson, who has had a fine tour in Sweden; Hernando Torres, of Portugal, is just now leaving Leipsic for a tour in South America, after which he will return for several years' more work under Teichmüller; Georg Zcherneck, of Leipsic, is one of the most brilliant virtuosi yet turned out from this school, and he returns to the instruction as often as his concert and teaching duties will allow; Otto Weinreich has appeared repeatedly in Leipsic and other cities while maintaining large teaching assignments both in Leipsic and Dresden; Ninon Romaine (Curry) had brilliant successes in Dresden and Hamburg, and is busy preparing pupils for Teichmüller; Victor Büss made a tour in Australia after last season's debut in London. He is the young artist who made an exercise run of the Saint-Saëns G minor concerto at his Conservatory Prüfung three years ago. Ella Raphaelson, of Riga, is already appearing successfully in concert while continuing to acquire repertory here; William Lindsay, of Scotland is mentioned above; Paul Stoyer, of the Conservatory at Mannheim, will probably come into the concert field again; Antoinette von Egers is occasionally playing in provincial cities. Irwin Schulhoff, of Vienna, a gifted relative of the once popular composer of the same name, has temporarily withdrawn from concert work while undergoing the Teichmüller overhauling for a season or two. He had attracted much attention in the season or two in which he had played publicly.

The present Leipsic budget is the last by the regular correspondent until early in August. During these months Leipsic notes will be occasionally submitted by Waldemar Alves, who acted in the same capacity two years ago. This young man is of good fiber. It has been the desire

all along to still closer involve him in the Leipsic work of the paper, but as yet he is enjoying his study of the violin too much to come regularly into newspaper work.

EUGENE F. SIMPSON.

#### MUSIC LYONNAISE.

LYONS, April 1, 1909.

We may thank the existing arrangement between the big publishers of music and the directors of opera houses in France for the recent production in Lyons of "La Glaneuse," by Fourdrain. It is understood that the directors must produce the new operas imposed on them by the publishers who own the old classics, or pay 10,000 or 15,000 francs, as the case may be, for the right to put on the old operas. And so we have already had "Ariane" in exchange for "Manon" and "Werther," owned by Menestrel, and again quite recently "La Glaneuse," exacted by Choudens, in exchange for "Faust," "Mireille" and all other operas owned by that house. A very excellent arrangement, perhaps, for certain publishers, whose one ambition in life is to see their names tacked on to more or less (usually more) stupid librettos, and to all young composers who think themselves endowed with the heaven-sent gift of putting music to the more or less stupid librettos of their music publisher; but in any event I think it may be safely taken for granted that the real victim in all this is the long suffering public. Take the case of "La Glaneuse"; however, we should not complain, perhaps, too bitterly, as it was just a shade better than the "Prêchier de St. Othmar" and the "Chemineau."

The libretto of "La Glaneuse," signed by Choudens, in collaboration with Bernede (let us hope for Choudens' peace of soul that his collaboration went no further than the lending of his aristocratic name) is from beginning to end barren d'esprit and of appalling monotony. Fortunately Fourdrain's music, if lacking in originality, is of a certain melodic sweetness, which is not disagreeable. At least one does not come away in a state of mental collapse and nerves worn to a frazzle, as has been the case after some of the auditions we have been forced to undergo this season. At the time of the production of M. Fourdrain's opera, "La Légende du Point d'Argent," at the Opera Comique in 1907 he was reproached with having submitted to Massenet's influence, but this is even more noticeable in "La Glaneuse"—the tuneful, gracefully banal melodies that Fourdrain so continually makes use of take on at will the soft curves of the Massenet arias that we know so well. A not very terrible storm breaks forth in the first act; some popular, if just a trifle monotonous, dances form a feeble divertissement for the commencement of the second act, while there is a very interesting (in spite of its resemblance to the "Roi d'Ys") prelude to the third act. The orchestration is light and clever, but, as usual, lacks originality. The strings go into ecstasies, à la Massenet, and solos for the violin abound. Sum total, there is not the slightest trace of vulgarity or bad form in the score; it is all even quite pretty, agreeable and insipid.

All real lovers of music are delighted with the great success obtained by the Witkowski Symphony Orchestra at its second popular concert in its beautiful new home. Just a word in reference to our really fine concert hall. It is now nearly a century since Lyons has had a regular concert hall. During that time orchestral societies had been obliged to give their concerts in music halls, skating rinks and other buildings just as inappropriate for that class of music until M. Wit-

kowski took the matter in hand. It had even been considered impossible, under existing circumstances, to establish a local symphony orchestra upon a solid and lasting basis, but our clever conductor was not to be beaten, and has persisted in his efforts until today he has a trained body of musicians, which in its ensemble playing makes a very good second to the Colonne or Lamoureux societies. Witkowski, however, has gone a step further than either of these two organizations, and has succeeded in convincing the city fathers of the urgent necessity of a concert hall. Thanks to M. Witkowski's devotion and perseverance, we are the proud possessors of the Salle Rameau, only recently opened, of perfect acoustics and an exact replica of one of the most famous German concert halls, brasseurie included.

But to go back to our popular concert. An unfortunate date in the midst of the holiday season had been chosen for the first one. Natural result, empty seats. The second on the contrary, was listened to by a delighted audience that crowded the big hall to the very doors, many persons being obliged to stand. The program was perfect and the execution almost faultless. Especially beautiful was the performance of Mendelssohn's charming "Grotte de Fingal." Then followed Beethoven's symphony in C minor, the imposing interlude of Franck's "Redemption"; the delicious "Melodies Elegiaques," by Grieg; the prelude and finale of "Tristan and Isolde," and the overture of the "Vaisseau Fantôme." It was a varied and well chosen program, to which the orchestra did full honor, under the able leadership of M. Witkowski.

The program of the eighth symphony subscription concert was made up of the Mozart "Requiem," a César Franck symphony, and a "Benedictus," by Max Reger, for organ and orchestra. The orchestra acquitted itself well in the long and difficult "Requiem," but as much cannot be said for the chorus, which lacked firmness in the attacks, a fault most noticeable in the "Kyrie" and the "Dies Irae."

The third Rimuccini and de Lausnay sonata concert was, on the whole, quite interesting. A sonata by Emanuel Moor was announced as a "novelty," and we had been led to expect great things, but a criticism of this latest sample of what the much talked about young composer is able to produce may be summed up in two words: absolute nullity. Fortunately the program was completed by a Bach sonata and a beautiful sonata by Silvio Lazzari, of most musicianly workmanship.

The Société Lyonnaise of Wind Instruments made its debut this season with Louis Diemer, the pianist, as soloist. Nothing remarkable.

We had a visit last week from Chaminade, invited by the Oeuvre de la Chanson Française to give a lecture in the concert room of its pretty little "Hotel." The well known song writer was in her happiest vein, and, as ever, most delightful. She was ably assisted by a young vocalist, who illustrated the lecture by singing in a most artistic manner several of Chaminade's better known songs.

The annual concert given by Madame Mauvernay and her pupils took place March 28, and was, this year, unusually interesting and successful. The celebrated teacher was aided by the following artists, all personal friends: Joseph Hollmann, the violoncellist, who needs no intro-

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duction to Americans; Madame Panthés, the Geneva pianist, upon whose shoulders I verily believe the mantle of our own Fannie Bloomfield Zeisler will fall in the coming future; Madame Thierry, former pupil of Madame Mauvernay, and later one of the Opera Comique stars; and last, but not least, Alexander Georges, who conducted portions of his opera, "Miarka," the libretto taken from the novel of that name by Richepin, the latest addition to the sacred ranks of the "Immortals." The chorus of fifty executants was entirely composed of Mauvernay's pupils. The selections from "Miarka" were given in an entirely satisfactory manner, while Madame Mauvernay was intensely dramatic in her songs of "La Vouagne." At least one thing is sure, her voice is a lasting proof of the justness and excellence of her method of voice placing. And just here perhaps a few words would not be out of place to young Americans who still cherish the idea of "finishing" their musical education in France. I have had occasion of late to answer several inquiries made in reference to the musical advantages to be had at Lyons, and I should be glad to make known, through the columns of THE MUSICAL COURIER, the facts in my possession on this subject. In the first place, I invariably reply that unless the applicant is a little conversant with the French language and has a real natural talent, it is worse than useless to come. But if, on the contrary, the talent is indisputable, and the student is able to understand some French, is honestly desirous of studying and acquiring all that can be learned, but withal is limited as to means, then I say he or she would do much better at Lyons than in the big city. Most excellent professors, with well established reputations, are to be had in all the branches of musical art; teachers who have not yet acquired such an inflated idea of the importance of their personal methods as to ask the ungodly prices usually demanded of the unsuspecting Americans who flock to the great centers. Then, too, the cost of living is much less, while the distractions and temptations, those quicksands where so many hopes are buried, are not to be found surrounding one at every step, as at Paris. In addition, and this is no small consideration, the progress to be made in learning the language is undeniably greater here than in Paris, where English is to be heard on all sides, and where English or American fellow students are sure to be met with in no matter what pension one may elect domicile, which leads to the natural consequence of being tempted to speak one's native tongue in spite of all good intentions to the contrary. The Lyons University is, of course, affiliated with the Sorbonne and the College of France, and the same course of lectures may be had here. A very decided movement is at present taking place among French students in America toward our city, in preference to Paris, and there is already a small number of Americans here earnestly pursuing their studies in French and music. In the branch of vocal music, the most widely interesting, perhaps, Lyons boasts of some exceptionally fine teachers, who have specialized for operatic or

concert work, neither encroaching upon the other. I do not exaggerate when I affirm that these teachers are just as competent as the majority of teachers in the same line at Paris, the latter asking double the price. Operatic roles may be learned with the same thoroughness and singers may be just as well and artistically prepared to take their places on the concert platform after a course of instruction here. I should counsel the student who can do so, to spend a year or two of earnest, quiet study here, and then, if judged absolutely indispensable, pass a few months at Paris on the way home, thereby making a great economy in money, time and perhaps health, to say nothing of the increased progress to be gained in French by following such a course. I might add that in a conversation I had the other day with Mr. Savard, the composer and distinguished director of the Lyons Conservatoire, he told me that the fact of an applicant being a foreigner would not be a bar against his being admitted to the classes, which are, of course, free, provided he successfully passes the jury ordeal. I shall be very glad to give any further information as to prices of private lessons, which are always of one hour; living expenses, and all other details connected with a student's life.

MARGUERITE BUREL.

#### MUSICAL NEWS FROM LINCOLN.

LINCOLN, Neb., April 22, 1909.

The Matinee Musicale gave an opera study program Monday afternoon, April 19, at the First Congregational Church. An essay on "Tannhäuser" and selections from the opera were presented.

At a convocation at the University, April 15, Ethel MacFarland, a pupil of Mr. Stevens, played the Moszkowski piano concerto in E major. The orchestral parts were played on the second piano by Mr. Stevens.

Howard Kirkpatrick is in Chicago enjoying the grand opera this week.

Local musicians are much elated over the successes which their former confreres and fellow citizens, Messrs Eames and Spencer, are achieving in Europe. The gentlemen are located in Paris and Berlin, respectively, and it is very gratifying to local pride to learn that they are "making good."

Clemens Movius, head vocal master of the Wesleyan University Conservatory of Music, will present his pupil, Jessica Doyle, in a recital for graduation, Monday evening, April 26, in the Auditorium of the Music School.

Mortimer Wilson, head of the theoretical department of the University School of Music, presented members of his class in a manuscript recital, Monday afternoon, April 19. With one exception all of the numbers were played or sung by their respective composers. At the end of the regular program Miss Upton sang a number of children's songs from Mr. Wilson's manuscript, and was delightfully

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supported at the piano by Miss Anderson. The affair was strictly informal. Nevertheless a large interest was manifested.

"Maxim's Models," who are performing at the Orpheum Circuit Vaudeville, this week have the most artistic act that the writer has ever had the pleasure of witnessing on this stage. Through the medium of their excellent posing they reproduce such famous pictures as "The Angelus," "Hailing the Ferryman," "Spirit of '76," etc. The reproduction last named invariably creates such a furore that the artists are forced to produce it many times.

Sidney Silber, of the University School of Music, presented his pupil, Elsie Ackermann, the pianist, in a recital for graduation, at the Temple, Tuesday evening, April 20. Miss Ackermann played compositions by Beethoven, Schumann, Chopin and Saint-Saens.

FRANK HYDINGER.

#### MUSICAL EDUCATION IN KIRKSVILLE, MO.

KIRKSVILLE, Mo., NORMAL SCHOOL, APRIL 21, 1909.

The State University has sent out poems to various schools for students to put to music. Many of these poems have been sent to Kirksville. The members of the form class are working very earnestly on these compositions, but find it difficult to receive any inspiration in such "rhyme." At any rate, the music will equal the words.

President John R. Kirk gave an interesting talk at the Auditorium exercises concerning the May Festival. He is thoroughly interested in the event. We rarely find one who is so occupied in educational affairs so much in sympathy with work of this nature. The members of the Normal School Chorus and Orchestra are very grateful to President Kirk for his hearty support in anything they have attempted.

About one hundred and fifty pounds of advertising matter have been received from the Minneapolis Symphony Orchestra. These will thoroughly awaken the Festival spirit. Managers of the Festival feel that they are fortunate to secure an orchestra that will live up to every letter of its contract.

The third of the series of lectures on the festival music was given Monday by Captain Gebhart. He gave a short talk on Haydn's "Creation." He explained the text and some of the orchestral numbers. Captain Gebhart sang a recitative and aria from the work, which gave every one a better understanding of the motive of the composer. President Kirk recently purchased a pair of kettledrums for the Normal School Orchestra. This will practically complete the instrumentation of the orchestra.

A society has been formed in Cassel for the purpose of reviving an interest in Spohr, who was not only a great violinist but a famous composer in his day; his operas, "Faust" and "Jessonda," enjoyed great popularity for a time. Today, only his violin concertos have survived.

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## JULIAN WALKER'S TESTIMONIAL CONCERT.

All honor to the members of the musical profession who so loyally supported and managed the testimonial concert to Julian Walker, the concert basso, at Carnegie Hall, Thursday evening, April 22. Almost every singer of note residing in New York and vicinity not filling engagements out of town was present, and what is more, paid for his and her seats. Winter before last Mr. Walker fell on the icy pavement and since then he has been disabled. It was announced that the concert netted \$3,000 for the artist. During the intermission, Tali Esen Morgan read a graceful letter from Mr. Walker, in which the singer expressed his gratitude to all his colleagues. The women of the New York Festival Chorus, all gowned in white, made a striking picture in the center of the stage. The male singers occupied tiers on both sides of the sopranos and basses. Four concert grand pianos and the great organ, with the choristers looming up in the rear, recalled some of the musical events at the Crystal Palace, England. The soloists of the evening were David Bispham, Arthur Hartmann, Alfred Calzin, Gertrude Stein-Bailey, Paris Chambers and a little boy soprano, whose name was not announced, but who was introduced by Mr. Morgan as "a little angel from Toronto." The child, who has a wonderfully sweet, clear voice, sang Denza's "May Morning." The accompanists of the night were Charles E. Safford, Charles Baker, Harold O. Smith, Frederick Schleider, Arthur Depew and Louis R. Dressler. The singing of the Musical Art Society, under Frank Damrosch, was another feature of the night. Will C. Macfarlane was at the organ. Mr. Morgan conducted the big chorus of five hundred voices, and at the close the sextet from "Lucia" was sung by some forty solo artists, assisted by the massed chorus. The concert was splendid from first to last, but as its purpose was philanthropic, no criticism is required. The order of the program follows:

Chorus, Hallelujah, from Messiah.....	Handel
New York Festival Chorus.	
Piano—	
Valse .....	Saint-Saëns
Nocturne, op. 9 (for left hand alone).....	A. Scriabine
Rhapsodie .....	Liszt
Alfred Calzin.	
Trumpet—	
Lost Chord .....	Sullivan
Romanza for trumpet.....	J. Veer
(Written especially for Mr. Chambers.)	
Paris Chambers.	
Selections—	
Adoramus-te .....	Palestrina
Salve Regina .....	Schubert
Musical Art Society.	
Violin, Concerto, No. 4, D minor.....	Vieuxtemps
Introduzione e Cadenza.	
Adagio Religioso.	
Finale.	
Arthur Hartmann.	
Songs, from Ivanhoe.....	Sir Arthur Sullivan
Ho, Jolly Jenkins.	
Woo Thou Thy Snowflake.	
David Bispham.	
Chorus, Song of the Vikings.....	Fanning
New York Festival Chorus.	
Arioso, La Mort de Jeanne d'Arc.....	Bemberg
Gertrude Stein-Bailey.	
Love songs, Waltzes.....	Brahms
Musical Art Society.	
Songs—	
The Pauper's Drive.....	Sidney Homer
Boat Song .....	Harriet Ware
Danny Deever .....	Walter Damrosch
David Bispham.	
Violin—	
Rhapsodie, Eljen .....	Arthur Hartmann
Cradle Song .....	MacDowell-Hartmann
Mazurka .....	Zarycki
Arthur Hartmann.	
Sextet, Lucia .....	Donizetti
A Choir of Professional Soloists and the Festival Chorus.	

There was much enthusiasm for all the participants.

The Julian Walker Testimonial Association includes: Executive Committee, Chairman, Tali Esen Morgan; secretary, Dr. Ion Jackson; treasurer, John M. Fulton; W. H. Van Steenburg, Dr. Horatio Parker, Victor Harris, David Bispham, John Lloyd Thomas, Fitzhugh Haensel, Henry Harrison, A. B. Pattou, J. M. Priaulx, Victor Baier; Chairman Ticket Committee, Peter R. Brown. Patrons, those who have purchased one or more books of coupons at \$10: Perry Averill, C. H. Allen, David Bispham, Victor Baier, Adele Laeis Baldwin, Alice Walter Bates, P. R. Brown, Mrs. P. R. Brown, Dan Beddoe, Edward Buckhaut, Mrs. Jennie Hall-Buckhaut, A. S. Bedell, Dr. A. C. Bridges, W. S. Blum, Marc A. Blumenberg, Chas. Belling, Mrs. Gertrude Stein-Bailey, Wilbour Bache, Chas. N. Boyd, Ericsson Bushnell, E. M. Bowman, Wm. N. Crane, Ethel Crane, Donald Chalmers, A. Duncan Cornwall, Mrs. A. Duncan Cornwall, Wm. N. Cripps, Arthur C. Clough, Garrett Cannon, J. H. Campbell, Frederick A. Cole, John Church Co., Loudon Charlton, Edwin Cary, Miss Emma Coburn, Alice Merritt Cochran, Mrs. M. E. Crawford, Prof. A. Carbone, R. A. Coan, Paris Chambers, Mary Hissem de Moss, Dr. Carl Dufft, Dr. Frank Damrosch, Chas. Ditson Co., Mrs. E. C. Decker, F. M. Dudley, Paul Du Fault, Arthur G. Drake, Louis R. Dressler, Miss Mary Eldridge, Ernest Ebel, E. F. Eiert, Mrs. Flora C. Emerson, Edward Lauren Ferguson, George A. Fleming, A. F. Fraser, John M. Fulton, Mrs. John M. Fulton, Harriet Foster, Mrs. M. G. Garsia, W. W. Griffin, Robert Gibson, Stillman Gray, Ernest Goerlitz, Miss Anna Gulbrandsen, Chas. Norman Granville, Wallace Goodrich, Cora Eugenia Guild, Filoteo Greco, Mme. Louise Homer, Arthur Hartmann, Fitzhugh Haensel, Mrs. Fitzhugh Haensel, Harvey Hindermeyer, Percy Hemus, Ellen Hart, J. Hochstet, W. Heydt, Henry Harrison, M. H. Hanson, Haensel & Jones, Victor Harris, A. P. Hackett, Adah Campbell Hussey, Leila G. Haskell, Glenn Hall, Frank Hemstreet, Charles B. Hawley, Florence Mulford-Hunt, Florence Hinkle, Martha Hall, William Harper, C. T. Ives, Dr. Ion Jackson, Arthur Curtis James, F. S. Jones, Mrs. F. S. Jones, Cecil James, E. A. Jahn, Willis Marlowe Jones, Mary Jennings, William M. Kingsley, Matilda Knoring, J. M. Knapp, Mrs. J. A. Kelley, J. A. Kelly, Marion Kerby, William Knabe, Charles Kitchell, E. R. Kroeger, Katherine Lurch, Oscar Lifshy, J. George Lehmann, Tali Esen Morgan, Mrs. Tali Esen Morgan, Frederick Martin, Reed Miller, Eleanor Marx, Heinrich Meyn, Nathan Meltzoff, Dr. Carl A. Martin, Will C. Macfarlane, Mrs. Perry McBride, Florence McMillan, George Morrissey, Louis Middleton, Hugh Mullen, John Michels, Charles Medler, Florence Turner-Maley, Lillian Nordica, N. Y. S. M. T. Association, Cecelia W. Niles, Frank Ormsby, Rose O'Brien, Dr. Horatio Parker, J. M. Priaulx, Mrs. R. T. Percy, Maud Powell, Lucy Phillips, Lucy A. Proctor, S. W. Potter, H. H. Putnam, A. B. Pattou, Mrs. A. B. Pattou, M. M. Richardson, Walter C. Runyon, Vincent Roberts, C. R. Runyon, W. A. Raboch, Dr. T. J. Ritter, Amy Ray, Fred. Ryeroft, Janet Spencer, Charles Warren Stranahan, John E. Starr, Marie Stoddart, Leila Shaul, J. M. Stafford, J. S. Simons, O. G. Sonneck, Steinway & Sons, Henri G. Scott, Oscar Saenger, Miss Eleanor Shults, F. G. Smith, Jr., Mrs. F. G. Smith, Jr., Rev. George Smythe, Frank L. Sealy, George H. Sinclair, Josephine Swickard, Edward Strong, Alfred Scott, John Lloyd Thomas, John Rees Thomas, Mrs. J. D. Taylor, Howard Taylor, Duane Taylor, Trenton Glee Club, Grace Underwood, W. H. van Steenberg, H. J. Vredenburg, Berrick Von Norden, H. J. Vredenburg, Mrs. H. J. Vredenburg, Henry Wolfsohn, Harry Wieting, Mrs. Harry Wieting, S. H. Watts, James W. Walker, H. P. Wood, William Weild, M. Rusling Wood, W. G. Worthington, A. D. Woodruff, Frederick Wheeler, Reinald Werrenrath, Wm. Woodhouse, Jr., Frederick Weld, Washington, D. C.

Choral Society, Woman's Choral Club, Houston, Tex., John Young and Mrs. Marie Kunkel-Zimmerman.

### MUSICAL MONTREAL.

MONTREAL, April 21, 1909.

The Montreal Choral Society, organized a few months ago by Harry T. Dickinson, organist of St. James' Methodist Church, gave the first concert Good Friday evening in the St. James' Methodist Church. Michael Matoff, violinist, was the instrumental soloist. The program included different choral works by Mendelssohn and Gounod's "Gallia." Considering that the organization has only been a short time in existence, the performance was a most creditable one. Mr. Dickinson, however, hopes that next season he will increase the society to about three hundred mixed voices and expects to give some standard oratorios. It is to be hoped he will succeed, as Montreal at the present time has not an oratorio society to speak of. The membership of the present society is about one hundred and twenty. Mr. Matoff played a gavot by Gosse, the air on the G string, Bach; "Canzonetta," by d'Ambrosio, which he performed with impeccable intonation and a clear technic. He also performed the "Zeigenerweisen," by Sarasate, with sympathy and artistic feeling. There was a large congregation. Applause was prohibited.

\*\*\*

The same evening, Frederick H. Blair, organist of St. Paul's Church, gave a sacred cantata by Dubois. The writer was unable to attend on account of the above concert, but was told by good authority that the performance was excellent, and that Miss Fitzgerald, soprano of the church, and Merlin Davies, tenor, distinguished themselves most satisfactorily.

\*\*\*

The pupils of Michael Matoff, violinist, and Harry T. Dickinson, organist of St. James' Methodist Church, gave a concert last night in the hall of the church. The program included vocal, violin and piano solos. Among those who participated were the Misses Snasdell, Johnstone, Cope, Kert, Mrs. Adams, Masters Goodier, Katz Garratt and Mr. Diplock. The pupils, as a whole, showed careful training, which reflected great credit on their teachers. Those, however, who showed talent were Miss Kert, who played the "Air Varié," by DeBeriot with a fine tone. Master Goodier had to repeat his piano solo "Chanson Triste," by Tchaikowsky, and Mrs. Adams, who possesses a fine voice, was compelled to give an encore.

\*\*\*

Albertine Bilodeau, who has returned from New York, where she made a most favorable impression, was requested by her friends and admirers to give a song recital, which will take place May 10, when she will be assisted by Blanche Levi, violinist, and Miss St. Arnaud, pianist, the three performers all being in their teens. The concert will undoubtedly be a most interesting one.

\*\*\*

Michael Matoff, violinist, will be the soloist with the Philharmonic Society in Cornwall, a town about forty miles from this city.

\*\*\*

The season is practically over, and it has been, as usual, a dull one. Among the three famous prima donnas who visited this city, Blanche Marchesi carried off the honors. Sauer, Paderewski, Lhevinne and Van der Berg were the visiting pianists. The Sheffield Choir came all the way over from England to give a performance of "The Messiah," when the writer expected it would be the ninth symphony of Beethoven, which Montreal has heard once in twenty years, and we also had a visit from an over-rated fiddler. The Star, the leading evening English paper in the Dominion, did not take notice of the concert at all, while another daily sheet displayed the usual provincialism in writing a criticism of about a yard long.

HARRY B. COHN.

The Wiesbaden Kaiser Festival will present, among other operas, "Queen of Sheba," "Der Wildschütz," and "Don Giovanni."

### SPRING MUSIC FESTIVAL

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MILAN, March 30, 1909.

At La Scala, Puccini's "Manon" has had a fair success. The opera was heard again with pleasure after many years of absence. Still, the orchestration and several pages of the picturesque score were found antiquated. The several artists were applauded, but Signorina Karola, although possessing a voice of beautiful quality which she knows how to use (a thing rare in these days), is not an ideal Manon, her coldness being a great drawback. She never seems to enter into the part she represents. The others were good, but nothing more. The orchestra, under Vitale, was noisy and rough. Complaints are heard on all sides, as Mignon or Serafin would undoubtedly have been better fitted for the important part than Vitale.

Apropos of La Scala, Mancinelli's "Paolo and Francesca" was given before a large house, curiosity more than sympathy, having urged the public to attend the premiere which had been promised the year before but had been withdrawn. The success was one d'estime. The work is very clever, but not for one moment does one feel carried away by any uncontrollable impulses of feeling. Mancinelli's is a cold, clear cut, scientific score, but absolutely lacking in theatrical effect. The interpretation was not one of the highest order and that also detracted from the effect. "Paolo and Francesca" will not be repeated very often—if so, it would be to the detriment of the box office.

"La Vestale" has been given several times at popular prices and always proves to be a drawing card.

At the Costanzi, of Rome, things are going from bad to worse. There has been no luck for the new society. Burzio was engaged for several performances of "Giocanda." After several postponements, it is now finally announced that she will no longer sing in Rome. The reason given was illness! Miss Grenville, who was also to sing Ophelia in "Hamlet," with Titta Ruffo, was replaced by Graziella Pareto, a young Spanish soprano. She also claims illness. Meanwhile "Aida" has been given

and regiven—alternating with "Hamlet" and "Damnation of Faust."

The popular concerts at the Corea continue with success, although the public is not satisfied with the programs.

The Galleria is full of the talk about Caruso having lost his voice, and many are the aspirants to the millions he was secured for!

At Santa Cecilia, the American baritone, Charles Clark, gave a recital, singing an exacting program. All the critics agree that he is an artist.

Richard Strauss is to direct two concerts at the Corea of Rome, Sunday, March 28, and Sunday, April 4. The programs will contain several of his own compositions, among others "Heldenleben," "Till Eulenspiegel," "Feuers-



ROSINA STORCHIO,  
Well-known Italian operatic soprano.

not," "Sinfonia Domestica," and the dance music from "Salome."

It is getting to be quite the style now for a composer who has been unsuccessful to apostrophize the public with

vigorous and inelegant language. This happened again at Moderna, where a new opera, "Virginia," was hissed, and the composer thereupon walked before the footlights, insulting the public. It is easy to imagine the pandemonium that followed!

The Society for the Propagation of Chamber Music held its fourth and last concert of the season at Rome, giving an entire program of Tchaikowsky.

It is rumored that Maestro Wolff-Ferrari, director of the Liceo "Benedetto Marcello," of Venice, has left the post to establish himself as composer in Munich.

Almost every place where opera is given the repertoire seems not to be complete if "Salome" is not included. At the Lisbon Teatro San Carlo, the opera has had a warm reception according to the press Salome being Elena Bianchini-Cappelli, a very adipose Salome. It is said her dancing was fascinating, but one can hardly imagine such a colossus tripping gracefully and lightly!

Teresina Tua (Countess Franchi-Verney) always encourages talent, especially young violinists. She gave a reception in honor of young Chiti at her original, quaint apartment, situated in the tower of the new palace built on one of the principal places (piazze) of Rome.

It is rumored that Maestro Cilea is intent on writing a new opera, entitled "A Primitive Marriage" (Matrimonio Selvaggio).

Debussy is being much discussed here. At the Corea of Rome his suite "La Mer" was played, but did not win that public.

A new opera "Héllera," by Montemezzi, did not come up to the expectations of the public, which had already judged this same composer in other works. The audience of the Regio di Torino was rather severe with him.

Maestro Franchetti has chosen a queer name for the title of his new opera, "Mackboule." He says it is Turkish, and in order to inspire himself he has built a pavilion in her villa at Tuscany, entirely fitted in Turkish style, not even forgetting the nargileh!

A young poetess from Trieste has written a libretto entitled "Aura," which Maestro Amilcare Zanella, director of the Liceo Rossini of Pesaro has lately finished. Where it will be given is not yet known.

For the commemoration of the death of King Humbert, a new mass was written and given at the Pantheon in Rome.

Maestro Leoncavallo, it is rumored, has returned to the quiet of his beautiful villa on Lake Major, after a long and serious illness on the Riviera. He expects to give

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his "Maja" at the Dal Verme during the autumn season, which is very important, the Scala being closed. He also says that "Camici Rossa" will not be ready before exposition year, that is, 1911.

Concerts are plentiful in Rome—not so in Milan. Busoni, Kreisler, Chiti (violinist graduate of the Milan Conservatory), are playing in the principal cities of Italy with real success. Busoni is scientific, Kreisler is emotional, Chiti is interesting.

Jean Gherardy is to give a recital at Santa Cecilia, Rome.

Count San Martino is not receiving very flattering notices as to his presidency of the International Society of the Corea, of Santa Cecilia and of so many other things. The "inevitable president" he is called; a president who counts more failures than successes in his balance. People in Rome and elsewhere are getting rather tired of such a presidency that knows nothing about music, and notwithstanding experience, seems not to understand the secret of successful managing.

"La Locandiera," Goldoni's charming comedy and one of Eleonora Duse's best impersonations, has been reduced for the second time into lyrics for opera. The first by Fleres, music by Lozzi, the second and newest by Della Porta, music by Carlo Cordara, a promising young composer.

Pinsuti has been fortunate in securing Mascheroni for his season at the Academy of Music of New York. Many young singers to my knowledge are preparing for the season at your third opera house.

A young American, Edna Frank (Edna Frandini in art), has just had a successful debut as Magenta in "Barber of Seville." She possesses a charming lyric voice, and good schooling, due to the ability of Maestro Castellano as a teacher.

Rossini's "Stabat Mater" will be given during Holy Week at Rome—once at Sala Umberto and on Holy or Good Friday at the Corea, under the direction of Mascagni.

Giannini Russ took Burzio's place at Rome as "Giocanda."

At the Costanzi of Rome, "Pelleas and Melisande" was hissed and made fun of so that the opera could not be repeated.

Strauss' "Electra" was given at La Scala on April 6 before a magnificent house, not one place being empty, notwithstanding the increased prices. The impression was that of an enigma which will never be solved. All the principal critics of Italy had gone to witness this first performance at La Scala, and the general opinion is that

if Strauss, for whom there is a great feeling of respect and admiration as a symphonist, had not been present, the opera would have fared badly. As it is no overwhelming applause saluted the end of the performance.

At this same theatre, "Rhea," by Samara, and "Lorelei," by Catalani, will be given in a great hurry before the season ends. "Prince Zilah" (new), by Franco Alfano, was tolerably successful.

#### MUSIC IN SPRINGFIELD, MASS.

SPRINGFIELD, MASS., April 22, 1909.

The all-engrossing musical topic at the present time is the annual May Festival, which will be held at the Court Square Theater, May 6, 7 and 8. The following is a summary of the programs:

##### FRIDAY AFTERNOON, MAY 7.

Overture, Cockaigne ..... Elgar  
Cello solo, Concerto ..... Lindner  
March from symphony, Lenore, No. 5, op. 177 ..... Raff  
Cello solos—  
Kol Nidrei ..... Bruch  
Elfenfant ..... Poppert  
Symphony, No. 3, in E flat major, Eroica, op. 55 ..... Beethoven

##### SECOND CONCERT, FRIDAY EVENING, MAY 7.

The Beatitudes ..... Cesar Franck  
Soprano, Grace Bonner Williams; contralto, Florence Mulford; tenor, George Hamlin; tenor, Charles Kitchell; baritone, Gwilym Miles; baritone, Ralph Osburn.

##### SATURDAY AFTERNOON, MAY 8.

Overture, Sigurd ..... Reger  
Concerto, No. 5, E flat major, for piano with orchestral accompaniment, op. 94 ..... Rubinstein  
The Afternoon of a Faun ..... Debussy  
Suite for orchestra, Casse noisette (The Nutcracker), Tchaikowsky  
Piano solos—  
Pastoral Variaz ..... Mozart  
Nocturne, B major ..... Chopin  
Caprice Espagnole ..... Moszkowski  
Overture, The Flying Dutchman ..... Wagner

##### SATURDAY EVENING, MAY 8.

Overture, The Barber of Bagdad ..... Peter Cornelius  
Challenge of Thor, from King Olaf ..... Elgar  
Aria, Un bel di vedremo, from Madame Butterfly ..... Puccini  
Prologue from I Pagliacci ..... Leoncavallo  
Songs with piano—  
Zueignung ..... Strauss  
Canzonetta ..... Loewe  
Maiden and Butterfly ..... Chadwick  
Modest Heart ..... Wolf  
Mandoline ..... Debussy  
Santuzza's Romanza, from Cavalleria Rusticana ..... Mascagni  
Elizabeth's Prayer, from Tannhäuser ..... Wagner  
Church scene from Cavalleria Rusticana ..... Mascagni

The last of a series of three recitals by the Janser String Quartet took place in the Art Museum, Tuesday

evening, April 20. The members are Emil Karl Janser, first violin; Victor L. F. Rebmann second violin; Myron A. Bickford, viola, and Edwin B. Hedges, cello. The program included the Beethoven quartet, op. 18, No. 4, Wagner's "Prize Song," from "The Meistersingers," for solo viola, and the Schumann quintet, op. 44. Mary L. Regel assisted the Quartet.

The closing concert of the Springfield Symphony Orchestra, given April 13 at the First Church was an innovation in that the orchestra and organ were heard together in the beautiful fantasia-dialogue by Boellman. Organist Harry H. Kellogg was also heard to splendid advantage in the allegro con fuoco from Guilman's sixth sonata, and Ferrata's nocturne in A flat. The orchestra gave several numbers and the church quartet sang the "Rigoletto" quartet, while the contralto Hazel Huntley gave "Amour! viens aider," by Saint-Saëns.

The third concert of the Musical Art Society, under the direction of Arthur H. Turner, was given March 31, and was a success in every way. The society is made up of fifty select voices from the various church quartets of this city and vicinity. Assisting the chorus was also the orchestra of about thirty-five musicians. The soloist at this concert was H. Lambert Murphy, of Boston, formerly of this city, who is rapidly taking a place as one of New England's leading tenors.

The quartet of the Church of the Unity, where Arthur H. Turner is organist and director, has given special musical services every week since Christmas, the following works having been given:

The Way of Penitents ..... Woodman  
The Pilgrims ..... Shelley  
Mendelssohn services, from The Elijah and the other miscellaneous numbers.  
Selections from Messe Solennelle ..... Gounod  
Selections from The Redemption ..... Gounod  
Inheritance Divine ..... Shelley  
An evening of music by American composers, representing:  
H. W. Parker,  
Arthur Foote,  
George Chadwick.  
An evening of music by English composers, representing:  
Barnby,  
Sullivan,  
Elgar,  
Foster.

The following cantatas are to be given between now and Easter:  
The Seven Last Words of Christ ..... Dubois  
From Olivet to Calvary ..... Maunders  
The New Life ..... Jas. Rogers

The quartet includes: Ruby Beaching, soprano; Lula M. Sackett, contralto; Forrest Lamont, tenor; John Roberts, bass, and Arthur H. Turner is director and organist.

Amy U. W. Bagg, one of our well known voice and piano teachers, recently assisted at the Tuesday Morning Club, in Westfield, giving several selections, illustrating a musical lecture.

"Orpheus" will be sung in St. Petersburg this month.

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That the book is strongly dramatic one may well judge from the fact of its basis in the old folk song, which is replete with humor, with, tragedy and pathos. The prin-

Lieber Augustin Motif.



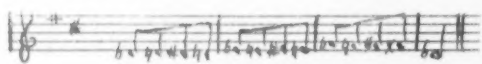
cipal characters are Augustin, a German poet living in the Latin Quarter of Paris, and subsisting frugally on crusts (as poets do). His income being precarious, he has no regular lodging, and frequently walks the streets by way of passing the night. Amelia is the heroine. A ragpick-

Amelia's Waltz Song.



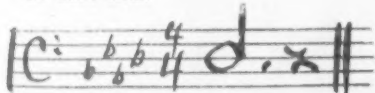
er's daughter, who resides with her poor but honest parents in an abandoned dog kennel on the banks of the Seine, she has always had aspirations for the higher life. Her inordinate beauty, coupled with great mental gifts, makes her sure that the reincarnating manager mixed her pa-

River Seine Motif.



trician soul with that of some plebeian and that her rightful heritage should have been nothing less than a ducal coronet. Consequently she sighs deeply and persistently while helping her father sort garbage. Her father and mother, M. and Madame de Gast, are canaille of the canaille, with no thoughts above the pittance they wring from the gutters of the splendid city and which they use

De Gast's Motif.



for frequent "growlers" by way of evening entertainment. M. Lavallée is a physician well known in the Latin Quarter, whose specialty is the treating of "bats" the morning after. Then there is a chorus of Parisian working girls who appear in their working clothes (tights and red powder), also a few bench warmers for bass and tenor of the chorus, who are dressed in their usual broadcloth and silk hats.

The first scene is laid by the River Seine in the early

Pink Mice Motif.

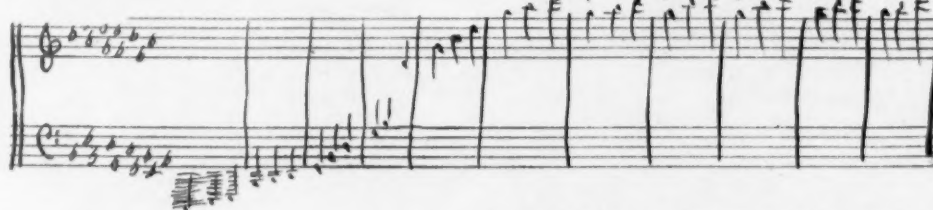


hours of the morning, and the curtain rises on old de Gast beating his daughter because she does not pick rags fast enough. As she is about to fall from exhaustion, Augustin appears on the scene and rushes to the rescue. Contrary to usual opera happenings, de Gast upbraids the intruder, puts him hors de combat, and feeds him to the fishes, having first gone through his clothes and found not a sou marquee there. Amelia, horrified at her father's act, plunges into the dark water, and by heroic effort manages to extract her lover (for by this time they are terribly in love with each other). Swimming to the opposite bank they

fade away in the labyrinth of streets, leaving de Gast cussing out his lungs in G flat minor.

The next scene opens in the grounds of the Aero Club, where we find the hero and heroine in the center of a group of admiring friends. She is dressed in a Paquin gown and he in the height of fashion, though where they got the money for their clothes is not stated. They are about to be married and are to leave immediately for their honeymoon trip in an airship. The rules of opera, to be sure, do not allow marriage between hero and heroine, but in his disregard for the conventionalities the writer of the book has gone lengths never before dreamed of. The ceremony is proceeding in the usual way when suddenly the bridegroom cries out that he sees a herd of ultramarine elephants approaching in the distance and in

Balloon Motif.



Parachute Motif.



terror rushes into the left wing. The friends and others form themselves into a chorus and sing a seven part madrigal on the words "The D. T.'s, he's got 'em; look out for the cars." Amelia has an obligato part in this in which she tells how terribly she is suffering because of the postponement of the wedding. Just as the chorus is coming to a close, M. Lavallée enters from the right wing and says, in a deep baritone voice, that no one need despair while he is around, as his specialty is the curing of just

Work Motif.



such cases. He orders the attendants to fetch Augustin, and then we learn for the first time that they did not let him run away during the singing, but nabbed him soon after he left the stage.

M. Lavallée diagnoses the case at once as "too much highball," which he says always produces elephants, generally blue ones. The sure cure for that is straight Scotch whisky, which will produce pink mice. Elephants are notoriously afraid of mice, and so out go the elephants. The next course of treatment is Martini cocktails, which produce purple cats. The cats are chased out by green poodle dogs produced by absinthe. Dogs being man's best friend do not need to be cleared away, and so there we are, Augustin cured, the ladies and gentlemen happy, and all ready to proceed with the show in the space of three solos and a duet. The knot being happily tied, the newlyweds enter their airship for the voyage to America, where they are going to become rich and famous. Just as the moorings are cast off two obscure people rush in. Horrors, it is the villain and villainess, M. de Gast and wife, and they sing

a duet of wild imprecations as the airship slowly ascends and recedes from view in the canvas sky. De Gast suddenly conceives a plan, and grasping his wife by the wrist throws her into another airship (the private car of the president of the Aero Club, hence very fast and powerful), and before any one can stop him he has cut the moorings and is high above the multitude, hot on the trail of his daughter and son-in-law. Other airships start in pursuit of the villain, but none of them are so fleet, and soon de Gast and his wife come near the ship in which Augustin and Amelia are sailing. Now they are far out over the Atlantic Ocean and de Gast sees a fine chance for revenge. Passing half a mile above the other ship he opens fire on her with his battery of forward guns, meaning to send his son-in-law to a watery grave and rescue his daughter when she is about to sink for the third time. But he reckons without his host, for Augustin returns the fire with his howitzers and with such deadly precision that the other machine collapses on the first shot.

Both machines being now in a sinking condition all hands take to the parachutes, and de Gast and his wife, being heavier than the other pair, overtake Augustin, and Amelia in the descent. The men exchange fierce words,

but de Gast has the laugh on the other. "Wilt Amelia haul thee out?" he sings sardonically as they all plunge into the ocean together. Then follows the finale, a great quartet in H moll, based on the "Lieber Augustin" motif. The quartet is quite long, and here the composer shows his one weakness, for it seems hardly realistic that they could sustain themselves half an hour, especially while giving voice to such tremendous vocal effort. However, much can be overlooked on account of the beauty of the music. The quartet closes with the diminished triad on the second degree of the minor scale gurgled softly, while in the distance you hear the first chorus singing at their work again in dear old Paris. Strange, too, how that music from Paris could be heard out over the ocean. Well, perhaps the weather man was used to supply a current of air to carry this song. At any rate, it was there, and the curtain comes down with it.

Tragic, ain't it?

And now for the music. It is with mixed emotions that

the writer tackles this part of the job, for he realizes only too well his lack of preparation for dealing with such tremendous forces as are displayed in the score. However:

M. Raoult, the composer, uses the complete orchestra, and adds three instruments which no composer has ever before had recourse to—in fact, one of them was especially invented for this work. They are the jewsharp, the dudlesack and the chrieketto, the last named being M. Raoult's invention. This instrument was necessary on account of the balloon motif, which runs two octaves higher than the highest piccolo note, reaching, in fact, to seven lined F double flat. The dudlesack is necessary for the cats' motif, while the jewsharp is the instrument de Gast is discovered playing when the curtain goes up on the first act.

The work is strictly modern in tendencies, as can be seen by a glance at the work theme, which is here given, together with some other excerpts which will help in the elucidation of the text. Most of the music is written in F flat minor and its relative major, but lapses from the key



are so numerous and frequent the matter of key is of no consequence. The most entrancing bit in the whole work is the waltz song which Amelia sings at the opening of the second act. Her part is entirely in quadruple measure, while the accompaniment is all in triple time, making a splendid effect never before thought of by any composer. Another inspiration was the clarinet trio in which two low pitch and one high pitch clarinets unite in a weird song of death when the green poodle dogs appear on the scene. The pink mice motif is great, and is beautifully worked out, the violins being divided into sixteen parts here, each one playing a pink mouse motif.

These few remarks, with the appended examples, will give any one an intimate view of this great work.

Oh, yes, there is still a point—the writer of the book. Of course that makes no difference; it is never mentioned in discussing operas, anyway, but it might as well be given here. He is the graceful writer and playwright, M. —ah —ah—well, I can't think of his name just at the moment, but, anyway, he is awfully clever.

#### Governors to Attend Sangerfest.

The Governors of New York, New Jersey, Pennsylvania, Maryland and Connecticut are to be invited to attend the coming Sangerfest of the Northeastern Sangerbund, to be held at the Madison Square Garden, the third week in June—from June 19 to 24, inclusive. Last week a delegation, consisting of President Henniger, Vice President Kruse and Secretary Kurth, of the United Singers of New York, waited upon Governor Hughes at the Executive Chamber in Albany, and invited him to attend the great singing festival. Madame Schumann-Heink, Corinne Rider-Kelsey and Claude Cunningham are among the soloists. There will be a massed chorus of six thousand singers and an orchestra of two hundred men. Carl Hein and Julius Lorenz are the musical directors.

#### Connell Being Lionized in London.

Among the recent engagements of Horatio Connell, the distinguished baritone, have been a number of appearances at the leading house of London. He recently sang for the Countess of Warwick, having been asked to luncheon, singing that same afternoon. He also sang for the Countess of Kimberley and for the Earl and Countess of Meathe, as well as for Lord Walter Gordon Lennox, at Stafford House, the celebrated home of the Duchess of Sutherland. Mr. Connell is one of the most popular singers of the hour with the nobility of England. Hardly a week passes that he is not engaged to sing at one of the London salons.

#### Francis Macmillen's Engagements in England.

Francis Macmillen's reappearance in London took place April 14, with the London Symphony Orchestra, conducted by Dr. Frederick Cowen. His other engagements at Queens Hall, London, are as follows: May 4, May 18, June 3, June 15 and June 29.

Officials of the Metropolitan Opera House confirmed last week that a contract had been signed with Nordica for the latter's appearance at the Broadway house next season. The contract calls for Nordica's singing at least ten times during the season of 1909-1910, in German and Italian roles. It was understood that Nordica was wanted for Wagnerian roles, but it appears now that she is to sing in "La Gioconda," "Trovatore" and "Aida," and possibly in other of the older Italian roles.

#### MUSICAL AFFAIRS IN TAMPA.

TAMPA, Fla., April 19, 1909.

The Friday Morning Musicales, the wideawake, progressive club, which has a large membership of the most talented musicians of the city, has been instrumental in the past in bringing to Tampa such artists as Nordica, Sembrich and others of renown. The founders of the club seven years ago were Kate C. Ferris and Frances Louise Dodge. Since its organization there have been three presidents—Mrs. Ferris, Mrs. H. T. Lykes, and the present officer, Mrs. E. H. Hart. The program committee arranged for the season's study, now about to close, and such subjects as "The American School," "The German Romantic School," "French Opera Composers," "The Modern Italian School," a "Shakespearean Song Recital," "Bohemia—Hungary—Poland," "Women Composers," "Chopin," "The Russian School," "Italian Opera Composers," "Schumann and Mendelssohn," and "The Netherlands School." There are usually nine or ten musical numbers and a paper pertaining to the subject at each meeting. This club gives one annual reception with always an excellent musical program, when the auditorium is charmingly decorated in the club colors—red and green—and refreshments are served. The members also give an Easter concert each year. Sunday afternoon, April 11, the Friday Morning Musicales gave the Easter concert at the Hyde Park Methodist Church. Taking part in this delightful concert were Mrs. Hart and Mrs. C. S. Eliot, organists; Mrs. W. L. Scott, Mrs. D. K. Gunby, Mrs. Lyle Griffin, Mrs. W. A. Carter and Miss Irene McKeague, soprano soloists; Hulda Kreher, violinist, and members of the Morning Musicales Chorus. A quartet was also sung by Mrs. Scott, Mrs. Russell Tarr, Mrs. Patterson and Mrs. Weller. Two Easter hymns were sung by the congregation. The church was well filled with appreciative listeners.

A beautiful spectacular musical production, the "Kirmess Karnival," with 300 young people of this city taking part, was given at the Tampa Bay Casino Monday and Tuesday evenings, April 12 and 13, and was also repeated at a matinee on Saturday afternoon. This entertainment, given for the benefit of the Children's Home Hospital in this city, was staged by John H. Chalmers, of Buffalo.

The Baracas of the First Baptist Church arranged for a splendid lyceum course during the season, the last number being the concert at the Tampa Bay Casino by the Roney Boys. The music was of the highest order and from such masters as Wagner, Schubert and Mendelssohn. The Baracas gave complimentary seats to all children of the city under twelve years of age who wished to take advantage of the offer, and about one thousand boys and girls responded.

The Stetson Glee Club of De Land, Fla., gave a recital at the Casino April 9, under the auspices of the Epworth League lyceum course. There were fourteen musical numbers. Miss Lena Conkling was the soprano soloist, and Mrs. John W. Phillips, accompanist. There were thirteen men and women in the company.

The Sacred Heart College recently gave an entertainment, Longfellow's "Evangeline," with some excellent music, being the attraction.

The last meeting of the Friday Morning Musicales was held on the morning of April 16, and the Schumann-Mendelssohn program was contributed by Mesdames Hart, Ferris and Eliot, accompanists; J. A. Turner, violinist;

Mrs. Hart and Miss Dawson, pianists; Mrs. Hill, Mrs. Carter, Mrs. Russell Tarr and Marion McKay, soloists. Mrs. Patterson read a paper. Mrs. Scott and Mrs. Tarr had charge of the program. The president of the organization presided at the meeting.

The Music Students' Club meets once in a fortnight, and the members are made up of violinists, pianists, vocalists and mandolinists.

The Boys' Orchestra in the city is formed by talented boys under sixteen years of age. They are winning distinction.

A complimentary musicale was given April 14 at Castle Hall by De Leon Temple Pythian Sisters. Taking part in the program were Miss Falk, of New Orleans, soprano; Mrs. Benjamin Sullivan and Cecile Turner, pianists; J. A. Turner, violinist; Harold Lenfesty, basso, and the Arion Quartet.

About the first of May, Ludwig Laurier, violinist, of the Metropolitan Opera Company orchestra, New York, will be here, and will give a recital at the German-American Club.

During the past season many delightful concerts have been enjoyed at the Tampa Bay Hotel. Some of the visitors in the city who have been soloists were Mrs. Ralph C. Caples, of New York, contralto; Louise Brackin, of Tennessee, Mrs. Lovelace, of Chicago, dramatic sopranos; Charles H. Barr, of Pittsburgh, tenor.

PAULINE BROWNE HAZEN.

#### Haarlem Philharmonic Election.

The annual meeting and election of the Haarlem Philharmonic Society was held Thursday afternoon, April 22, at the Y. W. C. A., 72 and 74 West 124th street. There was a musical program by Mrs. Gaudreaux, Foxton Ferguson and Mr. Dienstbach. The following officers and committees were reported, elected and re-elected: President, Mrs. Frank Littlefield; first vice-president, Mrs. Thomas Jacka; second vice-president, Mrs. George W. Best; Treasurer, Mrs. Hamilton Higgins; recording secretary, Mrs. Mott D. Cannon, corresponding secretary, Mrs. Henry Winter Davis; directors, Mrs. John A. Mason, Mrs. Arthur A. Stilwell, Mrs. Frank Overton Evans, Mrs. Jacob Shady, Mrs. Maurice E. Burnton, Mrs. Gorge Taylor, Mrs. Adelbert S. Nichols, Mrs. William Hills, Mrs. W. Rensselaer Lloyd, Mrs. Richard Ridgely Lytle, Mrs. Julian Nunes Henriques, Mrs. J. Clarence Sharp, Mrs. William H. Laird, Mrs. Frank Mason North and Mrs. Joseph J. Mackeown; Music Committee, Mrs. Orison B. Smith, chairman, Mrs. J. Jarrett Blodgett, Mrs. Rastus Seneca Ransom, Mrs. C. Edgar Anderson and Mrs. D. Phoenix Ingraham; chairman Membership Committee, Mrs. Isaac B. Sprague; chairman of Committee of Arrangements, Mrs. Herman W. Booth; chairman of Entertainment Committee, Mrs. Judson G. Wells, and chairman of Printing Committee, Mrs. Frank Deacon. The Nominating Committee included Mrs. Francis W. Ford, chairman; Mrs. A. D. Rockwell, Mrs. J. Minor Lincoln, Mrs. Lindley H. Hull, Mrs. Lindley and Mrs. David M. Marvin.

"Cavalleria Rusticana" is still a source of wealth to Mascagni. In Germany alone his opera had 246 performances last season, ending in August, 1908. Of French operas, the most popular in Germany are "Mignon," "Faust" and "Samson et Dalila."

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## Press Notices of Gervase Elwes.

Gervase Elwes, the English tenor, who was heard in New York last month, both in recital and oratorio, will return to this country next autumn for the season of 1909-1910. At first affected by the American climate, Mr. Elwes was not in the best of vocal condition when he made his American debut, but after a few weeks his voice improved, and he sang with exceptional beauty of tone and style. In England, Elwes stands in the foremost ranks of oratorio tenors. As a lieder singer, too, he has demonstrated the highest intelligence.

Some of Mr. Elwes' press notices follow:

With Royal Choral Society in the "Dream of Gerontius."—Gervase Elwes sang the principal part with consummate artistic finish, and while the voice proved amply large enough for the hall, every word was so distinctly pronounced that no program was necessary for the enjoyment of the tenor music; as an interpretation of the poetry and music alike, the impersonation stands alone in modern art.—London Times, March 5, 1908.

Its spirit has rarely been so well interpreted as it was last night by Gervase Elwes. He sang with fine quality of voice, and enunciated his words with model clearness. Moreover, there was an underlying histrionic temper in his singing which conveyed the calm resignation of the dying man, the wonder and awe of the "soul refreshed," and the joy of the "happy, suffering soul consumed yet quickened by the glance of God."—London Morning Post.

As to the soloists, the stress lay, as often before, and sincerely we hope it will lie many times again, upon Gervase Elwes, who has made the part of Gerontius throughout a thing entirely his own. In perhaps only one degree is his interpretation now superior to that of a year or so ago, namely, in the greater clearness of his voice. For, from the first his has been the most convincing and the most deeply felt of all. Very beautiful and very touching was his singing on the occasion under notice.—London Telegraph.

The tenor solos were entrusted to Gervase Elwes, than whom no one can sing them more sympathetically, and he was quite at his best last night.—London Graphic.

Norwich Festival—"Elijah."—Gervase Elwes by his interpretation of the tenor music won for himself the foremost position as an oratorio singer. His phrasing and tone in "If With All Your Hearts" was of the most perfect kind heard since the days of Edward Lloyd.—Morning Post, November 11, 1908.

English Song Recital, London.—It was a foregone conclusion that Gervase Elwes would choose a delightful program for his concert of English songs, since the fineness of his taste is well known. Perhaps, indeed, this unerring judgment is the rarest and most valuable of his many gifts. His voice is warm and extremely sympathetic, and, of course, it has been trained till it is a model of easy pliancy; he pronounces his words so clearly and his sense of accent is so acute that the "book or words" has seldom to be consulted; there is a noble animation about his style, and its grace is quite unrivalled; the charm of intimacy is abundantly there; his art of interesting his hearers in all that he sings is so happy that were some student to set the alphabet to music, or a passage from Martin Tupper or Robert Montgomery's "Satan," I believe he would succeed in making us think that it worth doing—a whole page of panegyric might easily be written in the attempt to give a complete list of the shining qualities which mark out Mr. Elwes as an artist of singular fascination, but the fact that everything he does bears the impression of an incomparable good taste explains best the hold that he has gained over all who care about fine singing.—London Standard, November 19, 1908.

Song Recital in Northampton.—Gervase Elwes gave a richly varied and beautifully selected group of five songs upon his first appearance. Starting with a beautiful Bach aria, taken from the 1731 Michaelmas cantata (where it appears allotted to the soprano voice), which was sung superbly, evidencing a marvelously perfect breath control, he then gave four Brahms songs with remarkable power of interpretation—the eloquent appeal of the sub-dominant and the felicitous use of the now commonplace dominant seventh in "Komm bald" was most striking. "Bei dir sind" was delightful beyond words. What a rapturously splendid song "Kommst du" appears from Mr. Elwes, and the amazing gorgeousness of "Botschaft" no one could resist. Breath management, tone control, perfect enunciation, and artistic truth and sincerity were in the most exceptional evidence throughout.—Northampton Mercury, January 16, 1909.

Some opinions of the New York critics on Mr. Elwes:

singing at his debut in Mendelssohn Hall read as follows:

Mr. Elwes effected his entrance on the American concert platform in the manner best calculated to win for him sympathetic hearing and kindly judgment. \* \* \* It is easy to tell of the merits of Mr. Elwes' singing, for it is most appealing, most ingratiating.—New York Tribune, March 12, 1909.

His phrasing is perfected and refined to the highest degree. His diction is most polished and his enunciation in the three languages, German, English and French, was always clear and intelligible. Mr. Elwes has in his singing poise and repose, but they do not imply coldness or lack of emotional quality in his interpretation.—New York Times.

He elected to challenge the musical appreciation of his audience first by singing a very difficult air from Bach's cantata, "Man singt mit freuden vom Sieg." The salient traits of Mr. Elwes' delivery of this number were his sincerity and his acquaintance with the English Bach style.—New York Sun.

Elwes has a decidedly pleasing voice.—New York Press.

Mr. Elwes has a smooth, sweet tenor voice of pleasant quality, which he uses with much taste and fluency.—New York World.

Last came eight songs by that song master, Brahms, and the placing of this favorite composer at the end of the program, apart



GERVASE ELWES.

from Mr. Elwes' delightful singing, kept almost every one until the concert was finished.—New York American.

He has a voice of sterling quality, clear, round and true, which he uses with fine discretion.—New York Evening World.

His mezzo voice is especially good, and he commands a pianissimo that is remarkable. \* \* \* As an interpreter, he disclosed musical instinct, refined taste and certainty of touch.—New York Globe and Commercial Advertiser.

Mr. Elwes' voice, while of no great power, is sweet and true and is used with excellent taste.—New York Herald.

He sings with rare intelligence, with musical refinement and with a wealth of musical feeling. His phrasing and diction are also

those of the highest type, whether he sings in English, in French or in German, as he did yesterday.—New York Evening Post.

A few opinions from the New York papers on Mr. Elwes' singing in the performance of Elgar's "Dream of Gerontius" with the New York Oratorio Society, are also worth reading:

Mr. Elwes, the English tenor who came to New York largely to sing in this performance, quite justified the choice. \* \* \* Mr. Elwes sang with great fervor and expressiveness, with the accent of conviction, and his diction and phrasing were most excellent.—New York Times, March 21, 1909.

His singing last night was very intelligent and showed a sympathetic insight into the composer's purpose. His enunciation was beautiful.—New York Sun.

And Mr. Elwes, too, without any apparent effort to be dramatic, colored his song to the moods of the poem, suggested now placid faith, now aspiration, now fright, with exquisite ease. It was wonderful singing.—New York Globe and Commercial Advertiser.

\* \* \* These qualities and the style for which in oratorio we are dependent so largely upon English singers of the best type made Mr. Elwes' participation in the performance one of the most agreeable incidents.—New York Tribune.

## Frank Ormsby's Spring Engagements.

Frank Ormsby, the tenor, is having the busiest season in his career. His April and May bookings indicate that his spring appearances will be made principally in the North. The dates for these two months follow: April 15, Lynn, Mass.; April 20, Lancaster, Pa.; April 21 and 22, New York City; April 23, Harrisburg, Pa.; April 26, Geneva, N. Y.; April 27 and 28, Rochester, N. Y.; May 3 and 4, Albany, N. Y.; May 5, Torrington, Conn.; May 6, 7 and 8, Springfield, Mass. Mr. Ormsby is in better voice than ever, and that accounts for the unusual demands for his services.

## Francis Rogers Off for Europe.

Francis Rogers sails for Europe May 1 on the Vaderland. He will go first to Paris to fill a few professional engagements there and then go to Germany for some weeks of quiet study and recreation. (Address, American Express Company, Paris.) He will return to this country in September, and will be on tour with Sembrich all the season of 1909-10.

There will be a special performance of Smetana's "The Bartered Bride" at the Metropolitan Opera House on Thursday evening, April 29, for the benefit of the Legal Aid Society. The cast will include Gadske as Marie, Jörn as Hans, Didur as Kezal, Blass as Kruschina, Reiss as Wenzel, Muehlmann as Micha, etc. The conductor is to be Hertz.

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Music is a more lofty revelation than all wisdom and philosophy.  
—Beethoven.

THE SYMPHONY ORCHESTRA of Canton (Ohio) closed its sixth season week before last with a concert at the Canton Auditorium. Giuseppe Picco, baritone, was the soloist. Charles G. Sommer the musical director, was warmly commended by the local critics for his conducting. The program follows: "Calm Sea and Prosperous Voyage," Mendelssohn; prologue from "Pagliacci," Leoncavallo, Giuseppe Picco; symphony in E flat, Mozart; melody in F, Rubinstein-d'Indy; serenata from op. 15, Moszkowski; "Occhi di Gota," Denza; "La mia Bandiera," Rotoli; and "Donna Rossa" from "Fedora," Giordano, Giuseppe Picco; "Huldigungs Marsch," Wagner. The directors of the orchestra are: Edgar Clark president; Dr. Frank V. Douds vice president; Hermann R. Schmidt secretary and treasurer, and Julius Whiting Jr., Dr. S. B. Dudley, Isaac Harter, Grant Willis, A. J. Nusly, Jr., and Alexander Boas. The concert committee includes Dr. Frank Douds, Grant Willis, Dr. S. B. Dudley A. J. Nusly, Jr., and Alexander Boas.

LOUISE BITTER, solo contralto at the Pine Street Congregationalist Church at Lewiston, Me., has frequently been heard in concerts in other cities of her State. She has a rich and well trained voice, and has been successful both in concert and in oratorio work. At the Mendelssohn celebration given in the Pine Street Church in February, Mrs. Bitter sang an aria from "Elijah." She makes frequent trips to Boston, where she has a wide acquaintance among musical people. In her youth, Mrs. Bitter's family opposed her musical aspirations, and had it not been for this doubtless she would be today a singer of national reputation, for she has the voice and natural gifts for a career.

CARL A. SONGER, who is the assistant director of the Illinois Conservatory of Music connected with Illinois College at Jacksonville, Ill., is a graduate of the Northwestern University School of Music. Mr. Songer studied voice, piano and theory there, and later took a special course in voice culture under Karleton Hackett at the American Conservatory in Chicago. He also studied organ under Dean Lutkin at Northwestern University, and received in addition a thorough course in chorus and choir work. Mr. Songer teaches the Italian method. Ferdinand Haberkorn is the director of the Illinois Conservatory.

BRUNNHILDE DECKER McCUNE, a pianist and teacher, of Glens Falls, N. Y., was trained by her father, a composer and pianist, also of Glens Falls. Mr. Decker himself studied at the Royal Conservatory of Music in Stuttgart, Germany. His daughter, who reveals in her playing that she is an artist, gave a recital in Library Hall, Glens Falls, March 23, at which she played the following numbers: Prelude and fugue, No. 2, in C minor, Bach; "Die Forelle," Schubert-Heller; "Aufschwung," Schumann; berceuse and impromptu, op. 29, No. 1, Chopin; "Rhapsodie," op. 53, No. 2, Rheinberger; "Cradle Song," op. 17, No. 1 and "The Wind," Decker; "La Gondola," Henselt, and "Polonaise," op. 11, No. 1, Moszkowski.

THE GALESBURG MUSICAL UNION of 150 voices, Galesburg, Ill., will give "The Creation," April 29, under the direction of the regular conductor, Walter Bentley. The Minneapolis Symphony Orchestra will assist. Mr. Bentley is also the conductor of the Monday Music Club, a chorus of 100 voices, at Keokuk, Ia. He has directed May music festivals in Peoria, Moline and Burlington, and has conducted oratorio performances assisted by the Theodore Thomas Orchestra of Chicago.

CARRIE NEWBURN JACKSON, of Clarksburg, W. Va., a pianist and teacher of that State, attributes much of her success to the influence of one of her teachers, Emil Liebling, of Chicago, whom she also says is "my good friend, musical adviser and critic." Mrs. Jackson has taught for eighteen years. She is an exacting teacher, but the results shown by her pupils indicate that her method is one that the masters would approve.

THERE is a Boys' Etude Club in Tacoma, Wash., made up of young pianists, who are studying with Clara Mighell

Lewis. Arthur Lake is president; Julian Perkins, vice president; Leon Sokolich, secretary, and Leo Langabeer, treasurer. The club meets once a month at the home of Mrs. Lewis, who is also the musical director of the Etude Club of the South Side in Tacoma. This club has a membership of twenty, and the officers recently elected are: Margaret Desmond, president; Ruth Olson, vice president; Mabel King, secretary; Ida Perkins, treasurer, and Bernice Davis, corresponding secretary.

THE MUSICAL ART TRIO AND STRING QUARTET, of Riverside, Cal., assisted by a piano ensemble and orchestra under the direction of B. Roscoe Shryock, gave its first concert at the Women's Club in Riverside, Cal., Monday evening, March 29. The trio is composed of Bonnie Rockland, violin; Bertha Shryock, cello, and Mr. Shryock, piano. The String Quartet includes Bonnie Rockland, first violin; Mary Baldwin, second violin; Frank Lord, viola, and Mrs. Shryock, cello. The program follows: Overture, "Der Freischütz," Weber; "Kaiser Quartet," Haydn; andante from op. 52, Rubinstein; waltz, Schubert; "Espana," Chabrier; "Menuet," Boccherini; andante from D minor quartet, Mozart; and march from "Tannhäuser," Wagner. The members of the orchestra include these players: Violins, Fred Barlow, Frank Burt, Bonnie Rockhold, Mary Baldwin, Charles Weyland; viola, Frank F. Lord; cellos, Bertha Shryock, Mrs. William Fouth; contrabasses, George Briggs, Harold Barr; flute, Royal Bumstead; clarinet, David Carlton; saxophones, August Friend, William Hachfeld; trumpets, Gustavus Hilverkus, Archie McBain; French horn, Joseph Hoyt; tympanies, Carl Amstutz; percussion, Lloyd Lawrence; piano ensemble, Lottie Bloom, Gertrude Hoyt, Celestine, Friend, Gertrude Woodman, Pauline Friend. The orchestra will assist at the performance of "The Creation" to be given in Riverside during the month of May.

SAMUEL HARRISON LOVELL is the director of the Quincy Conservatory of Music at Quincy, Ill. He is a graduate of the New England Conservatory of Music. In addition to his varied duties at the Conservatory and lecture recitals which he gives in other cities, Mr. Lovell is the organist and choirmaster of St. John's Protestant Episcopal Cathedral in Quincy. This season Mr. Lovell has been particularly successful with his lecture-recital entitled "An Evening with Haydn." The Conservatory has a strong faculty. Mr. Lovell himself is at the head of the department of piano, organ and musical science. The other members are: Ida Stewart, piano; Anna Zandt Lovell, piano and accompanist; George P. Willhauck, organ; Albert Zoellner, violin and musical dictation; Mary Eloise Pratt, music in the public schools, and Elizabeth G. Pratt, teacher of voice, sight singing, French and Italian diction; Giovanni Riggiano, Italian, French and Spanish languages, and Grace Van den Boom, teacher of elocution.

CARRIE E. HOLYLAND, who is having much success as an instructor of piano teachers, has studied with such masters as William H. Sherwood, Chicago, the late William H. Mason, and the late Edward MacDowell, of New York. Miss Holyland has also had courses with Kate S. Chittenden, of the Institute of Applied Music in New York, in connection with the teaching of young children. Later Miss Holyland studied the principles of the Leschetizky method with the late Melanie Wienzkowska, who was formerly head of the Leschetizky school for piano in Carnegie Hall. Miss Holyland has had charge of the Livingston Park Seminary, where she was assisted in her work by some of her professional pupils.

W. GIFFORD NASH, formerly director of the music department at the University of Oregon, is now one of the leading piano teachers in his State. His studio is at 353 Washington street, Portland. Among the recitals given by Washington pupils in Portland this season was an ensemble piano recital by Evelyn and Irma Ewart at the Third Presbyterian Church. The young players presented the following program: Rondo from sonata in F, Mozart-Grieg; country dance, Nevin; minuetto from sonata in E minor, Grieg-Smith; waltz, op. 72, Von Wilh; andante and variations, op. 49, Schumann, and romance waltz and polonaise, Arensky.

#### Heinrich Meyn in New York and Elsewhere.

In addition to his recital at Mendelssohn Hall, Tuesday evening, April 20, Heinrich Meyn filled other engagements in New York last week. He sang at the opening exercises of the School of Applied Design, and in recital at the Colony Club, where the program was made up of songs by Gerrit Smith. Mr. Meyn closed his tour of Western recitals with the young pianist, Nathan Fryer, at the Music Hall in Chicago, April 14. M. H. Hanson, Mr. Meyn's manager, has booked the baritone for a Canadian tour.

"Tristan and Isolde," which was to have been done this season at St. Petersburg, has been postponed until next winter.

#### Cecil James in Oratorio and Concert.

Cecil James, the tenor, who will be under the management of Haensel & Jones next season, filled engagements in many of the principal cities during the regular season. He is still to have appearances before the summer at several music festivals. Bookings past and future for this artist include: Richmond, Va., music festival; concert at Spartanburg, S. C.; Music Club of Macon, Ga.; Baptist University, Raleigh, N. C.; Charlotte, N. C., music festival; concert in Greensboro, N. C.; Boston, with Handel and Haydn Society; with Choral Society of Gloversville, N. Y.; Choral Society, Albany, N. Y.; Tuesday Musical Club, of Detroit, Mich.; with the Brooklyn Oratorio Society; with Philadelphia Choral Society; with Tuesday Musical Club, of Akron, Ohio; music festival at Manchester, N. H.; Schubert Choir, of York, Pa.; Euterpean Club and Oratorio Society, of Allentown, Pa., and Oratorio Society, of Lansing, Mich. The following press notices refer to Mr. James' singing in Brooklyn, Philadelphia and Detroit:

"Elijah"—Cecil James, the tenor, has a fine voice with ringing G's and A's, and he enunciates his English text excellently.—Brooklyn Eagle.

"Elijah"—Mr. James' best solo was his "If With all Your Hearts."—Brooklyn Standard-Union.

Mr. James has a tenor voice of fine quality and ample power and range, and was a general favorite with the audience.—Detroit Saturday Night.

"Hymn of Praise," "First Walpurgis Night"—Mr. James delivered his great recitative, "Watchman, Will the Night Soon Pass?" in



CECIL JAMES

a way that proclaimed him a singer of the first order of excellence. The reiteration of the anxious query of the watchers for the dawn thrilled every listener, and it was evident that the soul of the singer was in the words.—Philadelphia Public Ledger.

"Hymn of Praise," "First Walpurgis Night"—Upon Mr. James fell most of the solo work of the evening and he was fully able to handle it in both numbers.—Philadelphia Press.

#### Sonnet to a Stradivarius.

So long unknown, held cheaply thus unknown,  
With all the music of the world enthralled  
Within thy fragile compass there installed  
In sacred silence, save when sob or moan  
Escaped, by error of the dullard drawn;  
In grace and building matchless, rightly called  
The King of Instruments, the while appalled  
By fiddlers ere the artist found thy tone.

May thy unfolding give to poet hope  
That some time he discovered too will be  
By some Hungarian Gypsy passing by?  
Must all the music in him find no scope  
But this untutored, dull-walled boundary  
Where inspirations falter and hopes die?  
—J. W. Conway, in Norton (Kan.) Champion.

The Bucharest symphony orchestra is called "orchestre permanent du ministère de l'instruction publique."

Liszt's "Tasso" was done at the eleventh Philharmonic concert in Bremen.

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## THE MUSICAL COURIER EXTRA

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MARC A. BLUMENBERG, editor-in-chief of THE MUSICAL COURIER, is due to reach Europe tomorrow, April 29.

A SUBSCRIBER asks THE MUSICAL COURIER for the address of "the best pianist and the best violinist in the world." Will the persons indicated please write?

THROUGH subterranean channels of news promulgation, rumbles the report that Cincinnati is thinking of engaging Safonoff to head its symphony orchestra next season. Let Cincinnati answer.

NAHAN FRANKO will have charge of the open air music this summer in Central Park as well as in the smaller parks. He announces that only American conductors will be engaged and their programs are to mingle popular and classical numbers.

AMONG the possibilities for next season is a "Manfred" performance by Wüllner at the New Theater in its smaller dimensions, and the "Hexenlied" by the same artist with the Philharmonic, although neither has been decided upon definitely.

A CABLE from Paris, coming by the overland route through Berlin, announces that Messager has been engaged definitely as the leader of the Manhattan Opera to succeed Campanini. A MUSICAL COURIER message directed to our offices in Paris brings the reply that Messager will neither confirm nor deny his reported engagement for America.

GOVERNOR HUGHES and President Taft have promised to attend the monster sängerfest to be held in New York at Madison Square Garden, the week of June 19-24. While this shows a desire on the part of our chief executives to encourage choral art, at the same time they probably do not forget that the six thousand singers engaged are voters.

THE Boston Opera will open on November 8. Among the artists announced as engaged by Henry Russell, the managing director, are Nordica, Constantino, Bueninsegna, Claessans, Dereyne, Lewicka, Makarof, d'Alessandro, Balestrini, Giaccone, Hansen, Kubitzky, Oggero, Stroesco, Vanni, Blanchart, Boulogne, Fornari, Pulcini, Sarmiento, Archambault and Nivette.

GERMAINE ARNAUD, who has played successfully in the United States during this season, left last Saturday for Europe, via Italy, on the König Albert. Her next season in this country will be a series of performances with one of the Western orchestras, which will come East on a tour with her as soloist, and she will also give a number of recitals in the important centers.

AS THE MUSICAL COURIER has stated many times in the past, and now repeats, this paper cannot take any notice of anonymous communications. There are many missives received at this office which deserve answer and discussion in these columns, but the absence of the writer's name and address makes it impossible for us to devote any time to such spirit messages. Any letter not worth signing is not worth answering.

DEBUSSY will not visit this country next season, a very wise decision on his part. We cannot well imagine the man of mystic harmonies and tonal half tints dodging clanging cable cars on Broadway, dragging a bunch of prying New York reporters at his heels, and bolting an indigestible quick lunch in the intervals of a "Pelleas and Melisande" rehearsal. Somehow we cannot separate Debussy in our minds from his native Paris, with its artistic air, its elegance, and its debonair and delightful indolence.

## NEW PITTSBURGH PRIZE COMPETITION.

The interest created by the Pittsburgh Male Chorus prize competitions during the past two seasons has led the organization again to institute such a contest, and a prize will be given for the best musical setting (for male voices) by an American composer of Walt Whitman's poem on Abraham Lincoln, entitled "O Captain! My Captain!"

## O CAPTAIN! MY CAPTAIN!

O Captain! my Captain! our fearful trip is done;  
The ship has weather'd every rack, the prize we sought is won;

The port is near, the bells I hear, the people all exulting,  
While follow eyes the steady keel, the vessel grim and daring:—

But O heart! heart! heart!

O, the bleeding drops of red,  
Where on the deck my Captain lies,  
Fallen cold and dead.

O Captain! my Captain! rise up and hear the bells;  
Rise up—for you the flag is flung; for you the bugle thrills;  
For you bouquets and ribboned wreaths—for you the shores a-crowding,  
For you they call, the swaying mass, their eager faces turning;

Here Captain! dear father!

This arm beneath your head;  
It is some dream that on the deck  
You've fallen cold and dead.

My Captain does not answer, his lips are pale and still;  
My father does not feel my arm, he has no pulse nor will;  
The ship is anchored safe and sound, its voyage co-ed and done;

From fearful trip, the victor ship, comes in with object won;  
Exult, O shores, and ring, O bells!  
But I, with mournful tread,  
Walk the deck, my Captain lies,  
Fallen cold and dead.

The compositions may be scored for piano and organ accompaniment, with or without solos, but if solos are introduced they shall be for male voices only. The term "American composer" is restricted to those born in and now citizens of the United States of America.

Compositions should be sent to Edwin Z. Smith, president of the Art Society, Frick Annex, Pittsburgh, Pa., on or before September 15, 1909. The compositions must be sent anonymously and be marked "The Pittsburgh Male Chorus, Prize Competition," and be accompanied by a sealed envelope containing the name and address of the composer. On receipt thereof, the envelope and the manuscript will be numbered to correspond; the envelope will be retained by Mr. Smith, unopened, and the music submitted to the judges of competition for award. The music must not bear any notation or inscription that can in any way identify the composer.

The judges of this competition will be Adolph M. Foerster, Pittsburgh, Pa.; Wilson G. Smith, musical critic of the Cleveland Press, Cleveland, Ohio, and P. C. Lutkin, dean of the Northwestern University School of Music, Evanston, Ill.

The prize composition will be performed at the club's first concert next season, if it is possible to get the decision of the judges and secure the printing of the winning composition in season for preparation therefor, and immediately after its rendition the number of the composition will be announced and the envelope bearing the corresponding number will then be opened on the stage by the custodian, Edwin Z. Smith, and the name of the composer announced, and the prize will thereupon become payable. If it is not presented at the first concert, it will be given at the final concert of the season under the same terms.

In consideration of the award of the prize, the composition covered thereby and all rights therein will become the property of the Pittsburgh Male Chorus. The unsuccessful manuscripts will be returned to the composers.

The competition held recently was won by Charles Wakefield Cadman, THE MUSICAL COURIER representative at Pittsburgh.





Somebody sends me what he calls a "ripping good text for any enthusiast on Indian tunes to set to white music." The matter runs as follows: "Doctor Whipple, long Bishop of Minnesota, was about to hold religious services at an Indian village in one of the Western States, and before going to the place of meeting asked the chief, who was his host, whether it was safe for him to leave his effects in the lodge. 'Plenty safe,' grunted the red man. 'No white man in a hundred miles from here.'"

When Grieg had finished his piano concerto, he sent the manuscript to Carl Reinecke for his former teacher's opinion. Some months passed and the Norwegian composer heard nothing from Leipzig. Finally he passed through that town during a German tour with his wife. The Griegs called on the Reineckes and were warmly received, coffee, cake and water mixed with raspberry juice being served in their honor. The conversation turned upon every imaginable topic, art, politics, music, books, Norway, Leipzig; in fact, nothing was left undiscussed except Grieg's manuscript concerto! At last it came time to leave, and with many and warmly expressed regrets the Reineckes accompanied the Griegs to the door, bowing and handshaking them out with the kindest wishes for a pleasant continuation of their tour. When the door had closed and the composer and his wife found themselves alone on the landing, they looked at each other in dismay. "Why didn't you ask him for the manuscript?" inquired Mrs. Grieg.

"Well, my dear, you know how shy I am—and—I—er—I thought he would speak of it."

"How will you be able to show Liszt the work at Weimar if you have no score?" the practical lady went on. "You ring the bell this minute and ask for the score."

After some demurring, poor, diffident Grieg pulled the bell cord, and a moment later Reinecke faced him, with an inquiring look.

"I—ahem—you see—that piano concerto I sent you some months ago—the manuscript—I need it."

"Piano concerto—manuscript?" repeated Reinecke, wonderingly. "Oh, now I remember. Yes, yes. One minute, I'll have it for you in a jiffy."

Several minutes passed and suddenly Reinecke reappeared with the package. "Here it is," he said, handing it to Grieg. "Once more, old friend, best of luck to you, and good health and much pleasure to you and the Frau on your trip. Goodbye, dear folks, goodbye. Auf wiedersehen." Then he bowed himself inside the door and closed it.

When Grieg told the story many years later, his gentle comment was: "My work had a different reception when I took it to Liszt. Ah, there was a warm-hearted brother in art!" Liszt played the concerto at sight and when he had finished, made Grieg indicate the orchestral accompaniment on the piano, and strode up and down the room, singing the themes at the top of his voice, and pausing every now and then to shout, "Great!" "Bravo!" "Hurrah for the G flat," "A genius, a genius."

Reinecke remained consistent in his treatment of

the Grieg concerto. Ernesto Consolo, by common consent the best pianist in his graduating class at the Leipsic Conservatory, was a Reinecke pupil, and earned the right to compete for the piano prize.

"What will you play?" asked the teacher.

"The Grieg concerto," replied Consolo.

"You must be joking," remarked Reinecke.

"I'm in earnest," answered the young pianist.

Reinecke's jaws closed firmly and he walked away. Consolo did not win the prize.

Gade gave Grieg's piano sonata more attention than the concerto had received from Reinecke. At least Gade looked over the manuscript at once, and tried it on the piano. Then he handed the piece to Grieg (it was his opus 7), and said: "You'll never be a composer."

The picture on this page represents Gabrilowitsch on the balcony of Mark Twain's home, "Stonefield," at Redding, Conn. The lady is Clara Clemens, concert contralto, and daughter of the great humorist, and the derby hatted gentleman is Dr. Quintard, Mark Twain's physician. Gabrilowitsch is a great favorite of the funniest man America ever has produced.

A bibulous looking individual who had been away from home a week and wished to stay longer, went to the hotel stenographer and began to dictate a let-



GABRILOWITSCH, CLARA CLEMENS AND DR. QUINTARD.

ter to his wife. "Kansas City, this date," he muttered.

"I have that."

"My dear Wife."

"Yes."

"Very important business will require me to go from here to Osawatimie for a few days"—

"Let's see," interrupted the stenographer; "how do you spell Osawatimie?"

"Spell it yourself."

"I can't."

"Can't spell Osawatimie?"

"No."

"Then I'll go to Fort Scott."

In his Carnegie Hall farewell recital program on May 1, Ossip Gabrilowitsch will include a composition by Josef Hofmann. That shows the right spirit, and should be imitated by other pianists. Why are the Godowsky transcriptions of the Chopin etudes not performed in public by his colleagues? Are they bad music or are they too difficult? They certainly are not bad music.

A foolish cablegram to an evening newspaper says that "already the Roosevelt naturalistic party has discovered a new species of snake in Africa, with black and white scales. The reptile has not yet been named." Why not call it the chromatic snake?

Augusta Cottlow did not play the Bach-Busoni "Chaconne" after all at her recital last Friday, but she gave us a prodigiously effective reading of the MacDowell "Ereica" and accomplished other splendid pianistic feats in her Chopin, Brahms and Liszt numbers. This slim, graceful, young woman, with

the slumbrous brown eyes and raven colored coiffure, has developed astonishingly since I first heard her give a "Wunderkind" performance of Chopin's E minor concerto with Theodore Thomas at the old Lenox Lyceum. Later I was at her concert in Berlin, while she was undergoing the critical transition period in her art. Very wisely, she decided to spend some more years in communion with a really great piano master, and she placed herself under the guidance of Busoni. Two recent seasons of experience before the public have ripened Augusta Cottlow into a mature artist of musical power and fascinating individuality. She will go abroad again soon to take an active part for a while in European musical life, and it does not require much of a guess to predict that she will make a marked impression there on the public and the critics. Thereupon Americans suddenly will realize that another great artist has come out of their country.

Old Brahms antedated Busoni in a piano arrangement of the Bach "Chaconne," and adapted it for the left hand alone. The same symphonist also made a left-hand transposition of the Weber "Perpetuum Mobile," and a double-note derangement of Chopin's F minor study, op. 25, No. 2. Very few persons ever would have suspected the Jovian Johannes of such sly fun.

Henry T. Finck does not agree with either Richard Strauss or THE MUSICAL COURIER on the subject of Verdi's "Falstaff." Finck holds that "Aida" and "Il Trovatore" are infinitely greater works of art than "Falstaff," and that "Verdi was a man of genius when he wrote 'Aida,' a man of talent when he wrote 'Falstaff.'"

Rudolph Ganz sends his 1908-09 repertory of works with orchestra, and a formidable list it looks. There are concertos by Mozart, D major; Beethoven, C major, C minor and E flat; Chopin, E minor; Schumann; Brahms, D minor; Liszt, A major and E flat; Tchaikowsky, B flat minor; Paur, B flat minor; Massenet, E flat, and Liszt's "Hungarian Fantasia" and "Totentanz"; Franck's "Les Djinns"; d'Indy's "Symphonie Montagnarde"; Debussy's two dances with string orchestra; and Loeffler's "Pagan Poem." Although he does not say so, I will wager that Ganz would be willing almost any week to learn another dozen or two of concertos if he were properly challenged or dared.

Philip Hale's "Entr'acte" in the latest program booklet of the Boston Symphony Orchestra consists of well selected extracts from the seventh volume of Hans von Bülow's letters to his wife—edited by that lady and published by Breitkopf & Haertel. When Bülow was in St. Petersburg, in 1885, Caesar Cui said to him: "You are not shaved, but you always have a razor in your mouth." The conductor-pianist liked Glazounow and recommended his symphony in E major, op. 5, to Richard Strauss, commenting: "Glazounow knows Brahms better than does any one of his countrymen; he is really an earnest composer, capable of serious things." Bülow loved Tchaikowsky and wrote of the "Manfred" that it "appears to contain more music than in all the orchestra-operas of Anton Rubinstein. Personally he is one of the most delightful men whom I have met, and he is so tolerant and generous in praise of his colleagues. When he composes he buries himself in absolute loneliness." Bülow advised his wife not to read the novels of Zola, calling them "infamous stuff." A very undeserved slap was this one at Davidoff, the second best of cello composers: "Davidoff, the cellist, is, of course, superlatively welcome, in spite of his own compositions." Richter reminded Bülow of Lachner, who was famous for his musical intolerances. The verdict on the great Wagner conductor reads: "Rich-

ter's performance of 'The Damnation of Faust' tortured me; not a tempo was right; the impression was wholly lacking, the impression made earlier by Hallé, who knew the traditions." The account of the meeting between Bülow and Paderewski (at Berlin, in December, 1890) is singularly interesting in view of the claim made later by the pianist's friends that his failure in the German capital was due to the antagonism of Bülow, who was at that time an enthusiastic patron of young d'Albert. The Hale quotations from the Bülow letters are as follows: "He praised his (Paderewski's) playing. 'He was much moved by my interest and zeal, and he thanked me in moving terms; he got up after each movement to press my hand.' Paderewski then played his own concerto, and he complained that he had been poorly accompanied in Frankfort, Paris and London. Bülow described him as 'an agreeable man of culture, with a great red haired and natural wig, which frames well his distinguished features.' Paderewski dined with Bülow and his wife, who were astonished at his slight appetite. They said he should inform them the next time as to what he liked. Paderewski said: 'In the matter of food I like—guests.' Bülow then called him a cannibal." To Bülow, Theodore Thomas was a "glue boiler"—that is to say, a slow coach, or a dull prosier; ultra German." In view of the fact that the vanished Gericke was scolded by American critics for his dynamic moderation, Bülow's dictum must seem amusing: "The Boston Symphony Orchestra is magnificent, and Gericke understands his business to the fortissimo degree, much better than the so called Wagnerian conductors." Strauss' "Death and Transfiguration" convinced Bülow of the revolutionary Richard's future, and the same composer's "Macbeth" is "for the most part wild and deafening, but a work of genius 'in summo grado.'"

The program book just mentioned includes also a fine dissertation by Philip Hale on the subject of Dvorák's "New World" symphony and on Negro and Indian music in general. Hale shows conclusively that the "New World" composition is more Bohemian than American, and if it expresses anything at all, symbolizes poignantly Dvorák's all conquering homesickness for his beloved Czech land and people. Hale's smart wind up says: "Yet some will undoubtedly continue to insist that the symphony 'From the New World' is based, for the most part, on Negro themes, and that the future of American music rests on the use of Congo, North American Indian, Creole, Greaser and cowboy ditties, whinings, yawps and whoopings."

In his book, "Musical Memories," G. P. Upton quotes an advertisement which was used here for Wachtel when that old time tenor toured America:

"WACHTEL, WACHTEL, WACHTEL!  
"The Great, The Magnetic Tenor!!  
"The famous German tenor, whose phenomenal and magnificent voice flows like the Rhine itself, turbulent, restless, through all the storied tracts of music. A magnificent fountain, meant as the poet has intimated, to flow on forever. The princely haste of a lyric monarch compelled to sound his natural gifts to all the world, and with only one lifetime to accomplish his purpose."

Some of our muchly disrobed Salome dancers should study Leonardo da Vinci's famous picture of the perverted Judean princess. In it she wears a long, loose fitting, velvet gown, with leg o' mutton sleeves, and the upper part is cut semi-decolleté, or Dutch neck. (In case my technical knowledge be doubted, I beg to make known that this paragraph

has been edited by the dressmaking department of THE MUSICAL COURIER.)

The musical trio shown in one of the pictures illustrating today's "Variations," is engaged on a unique concert tour at the present time, in Berlin. Every afternoon, from three o'clock to six, the famous artists go about in the courtyards of the high class residence quarter and give short musical entertainments for coins thrown to them from the windows. The money thus obtained swells a certain fund for the benefit of poor and sick orphans, and a large sum is being realized in this original and thoroughly praiseworthy manner.

Apropos of al fresco art, the Chicago Tribune printed this notice lately in its advertising columns:

WANTED—Young Man Violinist who can play on streets and pass hat. Address B 562, Tribune.

That opens new possibilities to the chafers of the catgut.

Carl Jörn, the German tenor, who made such a pronounced hit this winter at the Metropolitan, usually spends his summers in the Bavarian Tyrol,



ILLUSTRIOUS ITINERANT MUSICIANS.  
Schumann-Heink, Heinrich Grunfeld and Artot de Padilla.

where he loves to wander afoot in unassuming native garb. Last year, after one of those solitary tramps, he entered a tiny village and seated himself in the garden of a neat little tavern. A foaming beaker of Bavarian beer soon refreshed the inner man, and the landlord, to add to his guest's entertainment, turned on an automatic music reproducing machine which performed the "Preislied" from "Meistersinger" in tones strikingly familiar to the listening tenor.

"That's Jörn, of the Berlin Opera," explained the landlord proudly, pointing to the apparatus on the veranda.

"If that's Jörn," replied the guest, "then please modify your machine, for he never sang above high E flat in his life. Turn it down; you've got it set too high."

"Humph!" ejaculated the host, "who told you that? I've played the thing a million times for my guests, and some of them were singers, too, and no one ever told me it was wrong. I paid 200 marks for that machine—"

"Turn it down," fairly screamed Jörn, as a piercing high G rent the air; "I can't stand it."

"Look here," retorted the indignant restaurateur, "I've heard Jörn sing that song a hundred times in Berlin. Who are you to tell me how it should sound?"

"Who am I?" asked the self appointed critic.

"Well, if you must know, I am Carl Jörn."

Needless to state, the altitudinous roll was promptly abashed to its proper key and color.

LEONARD LIEBLING.

#### UNNECESSARY TAXES.

Why should the people of the United States pay taxes to European managers of individual Italian, French and other opera singers? The artists themselves are very unhappy at this state of affairs, because they place their destinies frequently in the hands of agencies, trusting to the influence and business activity of such agents to secure for them engagements in North America and South America and the results are frequently not only indefinite and obscure, but also unsatisfactory, even when finally consummated, on account of the terms that apply to such indirect engagements. Why is it necessary to apply a vicarious system to the engagement of artists coming over here to sing? It is an old method that applied years ago before the expanse of the operatic field into American countries and it may have been excellent in the days before closer communication existed, but today every artist can act independently and secure the engagement through the management of the opera houses directly.

There is no principle of any kind applied to the business in Europe that relates to the engagement of these operatic artists. It is simply in each individual case a separate transaction, and even if it were not a separate transaction, even if it were a business method, that business method does not apply to the manner of doing business in this country. Artists are pushed forward for engagements irrespective of merit, while others are exempted because they have not the facilities to secure the support of one of these European opera agents.

Young artists make the great mistake of binding themselves by contract with one of these agents or two of them. It applies according to the country in which they are living or singing or studying or endeavoring to secure a career, and thus their whole future is effected. The European agent does nothing. He sends out circular letters, he once in a while takes a short trip to make an effective engagement if he can or to interfere with one, and there is, as we stated before, no principle centered in this question; but no matter what it may be as far as Europe is concerned, here in America where we have large operatic enterprises that pay enormous salaries compared to those on the other side, we should not be affected by such a condition—in fact, the large salaries paid on this side are partly due to the exorbitant demands made by the agents, who suggest to the artists to stand upon figures which the artist himself or herself would, no doubt, modify if there were no binding agreement with an agent.

The thing for our opera houses here to do is to announce that they will not engage, after this season, any artist who has any private or public arrangement or contract with a European operatic agent, or sub-agent, or so called manager. And this thing does not apply to managers of opera houses in Europe. It applies solely to a large number of hangers on who are a detriment to the whole question of operatic development. No doubt, a change must come sooner or later, because once this matter is known in this country, there will be a complete revulsion against the present method of engaging artists.

The Manhattan Opera has been doing a great deal of direct engagement, obliterating the percentage scheme altogether, showing a wisdom which is commendable. Why can't this be done by other opera houses? Why can it not be done by the Metropolitan? Why can it not be done by the Boston Opera management? Why should all these interferences exist between the engagement of an artist and an opera house in the United States? and, furthermore,



many deserving artists are pushed into the background, eliminated entirely because of the fact that the agents have contracts which they desire to enforce, which they know are of more tempting character than any new contracts they might be induced to make. It resolves itself into a method of taxing the United States for the privilege of paying European artists higher salaries than Europe pays to its opera singers.

#### PROTECTION OF INTANGIBLE SOUNDS AGAINST MECHANICAL PRODUCTION.

##### A Perfectly Simple and Practical Remedy for This So Called Evil Which Has Escaped the Notice of Practically the Whole World.

[From The American Musician.]

The astounding fact that full protection for the composer of music when his *ideas are embodied in a device* has been upon our statute books ever since the Federal Constitution was adopted, seems to have been overlooked by every one.

From Theodore Roosevelt down to the humble but noisy ragtime publisher the idea has been general that the composer, being without protection (?) when his music was appropriated in the manufacture of mechanical devices which reproduced such music, a new law was necessary to protect the "poor composer" so despoiled.

No one, so far as the writer knows, has ever denied the equity of the composer in the ideas that are thus used.

Every criticism has been aimed at the *manner* in which the composer and his advocates demanded that he be protected. The "poor composer and his publisher" are certainly entitled to their rights, just as all other citizens are.

But they have no rights except those which are set forth in the Constitution of the United States.

Therefore a law which is designed to grant the "poor composer and his publisher" relief, which violates the Constitution, defeats the very purpose for which it was designed and leaves the "poor composer" worse off than before.

Because the composer's ideas had always been heretofore given to the world in the shape of printed symbols representing such ideas, and which of course could be classed as nothing else than "*a writing*," and which could therefore only be eligible to copyright protection, certain shortsighted individuals jumped to the conclusion that copyright should be made to cover any form which the composer's idea should assume, whether it be *a writing* or not.

These copyright fanatics insisted that what was copyrighted was a series of sounds, and therefore anything which reproduced those sounds infringed the copyright.

It may be admitted at once that if a copyright upon a printed sheet of music gave an exclusive right to the series of sounds described therein apart from the printed symbols themselves, in that case perforated music rolls and phonograph disks, which reproduced the series of sounds described in a copyrighted sheet of music, would undoubtedly infringe such copyright.

Many litigants in the past have carried cases up to the Supreme Court upon the same mistaken idea that the art described in a printed publication, or, in other words, the ideas which the printed symbols convey to the mind, were also covered by the copyright.

It is a remarkable fact that in every such case the Supreme Court, by unanimous decisions, has decided against such an idea of copyright.

The opinions handed down in some of these cases are so exhaustive and so masterly in their complete analysis of the subject of copyright as to clearly show deep study of the question upon the part of the august judges of our court of last resort.

In the case of *Baker vs. Selden*, decided in 1880, Justice Bradley's opinion covers the whole question

at issue and is a complete and masterly exposition of the clear distinction existing between copyright and patent.

In 1908, in the case of *White-Smith vs. The Apollo Company*, the Supreme Court again followed the precedent so ably set forth by Justice Bradley in 1880 by declaring that a perforated music roll was not a copy of "*a writing*," although reproducing the exact sounds represented in a copyrighted sheet of music.

But Justice Day in his opinion did not go so far as Justice Bradley, for the latter plainly intimated that the plaintiff, Baker, should have applied for a patent if he wished to secure the exclusive right to the art described in his book.

Great stress has been laid upon the following words of Justice Day's concluding paragraph:

"It may be true that the use of these perforated rolls enables the manufacturers thereof to enjoy the use of musical compositions for which they pay no value. But such considerations properly address themselves to the legislative and not to the judicial branch of the Government."

This language has been taken as an express invitation for Congress to enact laws placing mechanical devices under copyright protection.

The writer does not believe that Justice Day's language is susceptible of any such interpretation. Justice Day would never recommend the passage of an unconstitutional law.

Reading between the lines of Justice Day's opinion one can perceive that the thought he wished to convey by this language was that *if there was no statute in existence to protect the composer in his unquestionable ethical right to compensation for the use of his mental conception in the form of a mechanical device*, then Congress should provide a law for that purpose.

But to credit Justice Day's language as a recommendation for the placing of mechanical devices under copyright protection is ridiculous to the verge of absurdity.

Any fair minded person who has carefully read these columns must be thoroughly convinced that any law which pretends to confer statutory rights by openly violating the Constitution, and which inflicts such grave injustice upon the public as the *Currier* bill does, must be worthless; it is, in fact, scarcely worthy of consideration.

We have strongly opposed such a law, because we are interested in the composer, and we believe the passage of the *Currier* bill will result in a great loss to the composer when the bill is finally declared unconstitutional by the courts.

If these reproductive disks and rolls are mechanical devices, why are they not, like all other devices, subject to *patent*?

And if they are subject to *patent*, how can they be the proper subject of *copyright*?

No one can question the fact that the mental process by which a musical composition is evolved is *invention*.

When the resulting mental conception is embodied in a *device*, does not such a result fulfil every requirement of a proper subject of patent?

A careful study of the following patent cases makes the conclusion absolutely irresistible that any mechanical reproducing device which reproduces something *new*, which has had no previous existence, is entitled to a valid patent:

"A patent is to protect something which did not exist before." *Davoll vs. Bowen*, Fed. Cas. No. 3,662.

"Mental conception must be embodied in a device or susceptible of such embodiment. The patent must be for a thing, not for an idea merely." *Detmold vs. Reeves*, Fed. Cas. No. 3,831.

"If one discovers that a certain useful result will be produced in any art, machine or composition of matter by the use of certain means, he is entitled to

a patent." *Burr vs. Cowperthwait*, Fed. Cas. No. 2,188.

"A patent is not grantable for a principle merely, but only for an application of a principle, whether previously known or not." *Whitney vs. Carter*, Fed. Cas. No. 17,583.

"When the result is a new product, differing from any known before, such result is the proper subject of patent." *Celluloid Manufacturing Company vs. American Zylonite Company* (C. C.), 31 Fed. 904.

"The principal or essential character of an invention involves two elements—(1) the object attained, (2) the means by which it is attained—and if either of these be new, it is then subject to patent. The word 'machine' in the statute includes new inventions as well as new organizations of mechanism, and hence there may be a patent for new inventions of machines to produce certain effects, whether the machines be new or old." *Wintermute vs. Redington*, Fed. Cas. No. 17,896.

"When a thing is produced new in and of itself, it is patentable as a new manufacture." *Badische Anilin and Soda Fabrik vs. Hamilton Manufacturing Company*, Fed. Cas. No. 721.

"New articles of commerce are not patentable as new manufactures unless it appear that the production of the new article involves the exercise of invention or discovery beyond what was necessary to construct the apparatus for its manufacture or production." *Milligan & Higgins Glue Company vs. Upton*, Fed. Cas. No. 9,607.

"If any invention is required in the production of a device the law will not attempt to measure its extent or degree." *Washburn Moen Manufacturing Company vs. Haish* (C. C.), 4 Fed. 900.

"Where an invention involves a new result first thought out by the patentee, the fact that the mechanical changes by which the result is produced are not difficult is not important." *Stewart vs. Mahoney* (C. C.), 5 Fed. 302.

"While a mere change in the relative size of parts in a machine is not invention, yet if a new effect is shown to be produced by a change of proportion this is more than a mere change and is patentable." *In re Fultz*, Fed. Cas. No. 5,156.

"A change in the form of a machine or instrument, though slight, if it works a successful result not before accomplished, in a similar way in the art to which it is applied or in any other, is patentable." *Isaacs vs. Abraham*, Fed. Cas. No. 7,095.

"If a combination produces useful and new results, it is patentable, notwithstanding all the elements that go to make it up were in general use and well known before the combination." *Willimantic Linen Company vs. The Clark Thread Company*, Fed. Cas. No. 17,763.

"Where an anticipating device has been changed so that by the change the thing which is produced is practically a new thing, such new thing, though subsidiary to the former one, is patentable." *Zane vs. Peck*, Fed. Cas. No. 18,200.

"A change in an old device which produces a new result is patentable." *Sewing Machine Company vs. Frame* (C. C.), 24 Fed. 596.

"A printed publication to defeat a patent subsequently obtained must describe the invention so as to enable one skilled in the art to which it belongs or pertains to construct and use it." *Nathan vs. New York Electric Railroad Company* (C. C.), 2 Fed. 225.

These, of course, are only the digest of the different cases quoted; a careful study of the complete decisions makes the conclusion even more unavoidable that perforated music rolls, music box cylinders and phonograph records are proper subjects of patent.

So obvious is this fact that one is lost in amazement that it should have been overlooked so completely as to lead Congress into the egregious blunder of enacting an unconstitutional copyright law for the protection of the "poor composer," when, as

a matter of fact, he was already fully protected by existing patent statutes.

However one may differ from this conclusion, there is one point which cannot successfully be controverted, and that is: If a new law was a necessity upon the ground that the present patent statutes were not broad enough to cover mechanical reproducing devices, it requires scarcely any argument to make clear the fact that such a law should have been an amendment to the patent law, instead of the absurd and revolutionary act of making mechanical devices subject to a copyright law.

A talking machine disk, a perforated music roll or a music box cylinder are certainly *not writings or copies of writings*, and the Supreme Court is on record in the White-Smith vs. Apollo Company case defining them as *mechanical devices*.

The contention of the White-Smith Company in its case against the Apollo Company was that a copyright on a printed sheet of music gave the owner of such copyright the exclusive right to the sounds described in such copyrighted sheet, and that, therefore, anything which reproduced these sounds was an infringement of copyright.

The Supreme Court very properly decided against such a theory, and in doing so it followed the legal precedent of every court that has ever reviewed the question.

The tendency of the courts has been to preserve and maintain the clear distinction which exists between copyright and patent. It is difficult to foresee, therefore, what will happen to a law which hopelessly mixes up the two statutory rights (by providing that a copyright on a *writing* shall also give the owner of such copyright control over *mechanical devices*) when it comes before the courts for review.

If the precedent set by the Currier copyright law should be followed to its logical conclusion by admitting other devices to copyright which are the proper subjects of patent only, it would automatically render our patent laws inoperative, and would, as Justice Bradley pointed out, open the door to all kinds of frauds upon the public.

In our opinion, therefore, the Currier copyright law is as vicious as it is unnecessary, as revolutionary as it is unconstitutional.

We repeat, therefore, that if the mechanical reproduction of musical sounds can be protected at all it can only be done by a patent, the Currier copyright law to the contrary notwithstanding, as mechanical devices can only come within the purview of patents, according to the Constitution of these United States of America.

#### THE PASSING OF CONRIED.

The death of Heinrich Conried, although expected for over a year by those who knew his real condition at the time of his long illness in 1907, nevertheless is a shock to a community which saw him at the zenith of his power only some few score months ago. A full account of his career will be found in the obituary columns of THE MUSICAL COURIER. Although this paper was opposed to Conried from the time he displayed the forceful methods that made the "Parsifal" production possible, it was impossible not to recognize the man's doggedness of purpose, his indifference to advice and protest, and his keen business acumen. His character, self-centered, self-reliant and boundlessly ambitious, was not one calculated to make a friend of the casual individual, and he represented a type diametrically opposite from Maurice Grau, whose tact, diplomacy, courtesy and forbearance caused him to be a sympathetic figure in the eyes of the multitude and earned him the zealous devotion of all the Metropolitan employees and singers. They respected Conried, but they loved Grau. The passing of both those heads of opera—neither of them at an age when a man's usefulness is done under ordinary circumstances—proves what a fearful mental and physical

strain is imposed on the hapless impresario holding the Metropolitan post. For the most part he is compelled to propitiate a five headed ogre—the general public, the subscribers, the directors, the singers, and the newspapers. It is a superhuman task, and when the apparition of the successful Manhattan Opera began to loom up before Conried it was the last blow necessary to bring on his physical breakdown, after the San Francisco losses and the excitement of the Caruso police court trial. Conried's career showed what can be accomplished in this country by a man of push, energy, perseverance, and executive force, but it demonstrated also that the price paid is fearful when the goal striven for and reached successfully, is the managing directorship of the Metropolitan Opera House in this city.

#### MUSICAL MANAGERS EXEMPT FROM LAW.

The Senate Committee of the Legislature in Albany report on the bill regulating the business of managing theaters, etc., has excluded musical managers. If the law is passed, it will only apply to theatrical, circus and vaudeville managers.

#### PITTSBURGH NEWS.

PITTSBURGH, Pa., April 24, 1909.

The advance sale of seats for grand opera given by the Metropolitan Company at the Nixon Theater is large, Manager Mossman gave out the statement that the season would, financially, be bigger than that of last year. The season in Pittsburgh is generally emphasized in an ultra-social fashion, and one can count on a sartorial display as in former years. Many are disappointed because Caruso is unable to come. The operas to be given are "Faust," Monday; "Tannhäuser," Tuesday; "Madam Butterfly," Wednesday afternoon, and "Aida," Wednesday evening, the conductors are Spetrino, Hertz and Toscanini. The prices are, as usual, necessarily exorbitant.

Jane Lang gave a concert this week with Edward J. Napier, at Cumberland, Md. Miss Lang has a number of other out of town engagements.

The Apollo Club will give its last concert of the season week after next.

The Mozart Club will give a miscellaneous concert (as is its custom each year), May 6, at Carnegie Hall. The feature of the performance will be the appearance of Dallmyer Russell, the well known Pittsburgh boy, who has been studying piano with Di Mott in Berlin for two years. This will be Mr. Russell's only appearance in Pittsburgh before fall, and the friends of the young pianist will undoubtedly throng the auditorium.

Silas J. Titus will sing at McKeesport May 7, at a recital given by Mary Henderson. Mr. Titus will sing two groups of solos. He sang the past week at two select musicales given in East End. Mr. Titus goes to the Sewickley Presbyterian Church next Sunday, leaving the East Liberty Presbyterian Church, having come from Chicago a year ago to take the latter position.

Mrs. Moore Stockton McKennan will give a song recital at the Majestic Theater in Butler next Wednesday evening, assisted by Adele Reahard.

Jane Lang, Edward J. Napier and Mr. Copperthwaite gave a recital in Elwood City, Pa., last Friday evening to a large audience.

A most unusual recital, consisting of the compositions of Adolph M. Foerster, was given last week in Boston by the son and daughter of the composer, Robert and Elsa. It attracted attention from the press and public, for Mr. Foerster's compositions are well known in that section of the country. Robert Foerster is a professor at Harvard University, and Elsa is located in Boston. Both are highly gifted musicians, and while neither are professionally engaged, they devote their leisure moments to the art.

Charles W. Cadman and Paul K. Harper have been engaged by the Musical Art Society of Syracuse, N. Y., to give their "American Indian Music Talk" next Thursday evening. Since the première, some months ago, inquiries have been coming in as to the nature of the entertainment. For those who did not hear it, it can be said to be "a performance devoted to the analysis, idealization and rendition of the music of the American aborigines." The first part of the entertainment is interspersed with copious illustrations of native themes drawn from melodies of the

Omaha, Zuni, Crow, Ute and Iroquois tribes, sung by Mr. Harper, both in the native tongue and in the translated form, or pianistically with simple harmonies by Cadman. Indian musical instruments are also shown and played, including the Omaha flute. The second part of the program is devoted exclusively to an Indian song and piano recital featuring idealized Indian songs and piano music of Farwell, Troger, Kroeger and MacDowell, and Cadman's "Four American Indian Songs."

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The program committee of the Tuesday Musical Club arranged last week a most appropriate program consisting of the works of Mendelssohn and Chopin. It was given by Mrs. Jessie Yuille Yon, Mrs. Charles M. Clark, Mrs. Marshall Cobb, Mrs. Moore Stockton McKennan, Mrs. Charles Longenecker and a trio composed of Luigi von Kunits, Howard J. White and Frances Thomson. The Mendelssohn trio in C minor, played by the last three mentioned assisting artists, was notable for interpretation, life, good balance and phrasing. Mrs. Jessie Yon sang "Jerusalem," from "St. Paul," by Mendelssohn, wholly unaffectedly and in a style which suited her voice. Mr. Clark, in her piano numbers, the fantasia, op. 28, and a prelude and a nocturne by Chopin, pleased the members of the club, as she always does, by her graceful and artistic work. Mrs. McKennan sang Mendelssohn's "Grusce," a restive and dainty song that gave evidence of good production, and followed it up with the same composer's "Andres Maientied," that exactly suited her temperament. This she sang with close attention to the words, the wild abandon of the number gripping the audience from the start. Mrs. Cobb's selections were likewise well chosen from the catalogue from Chopin. She has a most pleasing lyric soprano, and made an excellent impression by her efforts. Mrs. Longenecker sang Mendelssohn's "But the Lord is Mindful." Her low voice was noticeably rich and colorful, and well adapted for this style of music. The trio consisting of Mrs. Yon, Mrs. Longenecker and Mrs. McKennan rendered beautifully three part songs of Mendelssohn. The group made a fitting close to the interesting program. Miss Reahard had a difficult part in the accompanying, and as usual acquitted herself most creditably.

#### Nathan Fryer's Season and Prospects.

Nathan Fryer's tour of joint recitals with Heinrich Meyn was interrupted because Mr. Meyn was obliged to come to New York for his last recital at Mendelssohn Hall. Since then, Mae S. Jennings, a rising young contralto, has joined Mr. Fryer. The young artists gave their first joint recital at Oberlin College, Ohio, yesterday. Their program follows:

Adieu Forêts, Jeanne d'Arc.....	Tschaikowsky
Miss Jennings.	
Chant Polonais.....	Chopin-Liszt
Rhapsodie, op. 79, No. 1.....	Brahms
Pavillons, op. 2.....	Schumann
Mr. Fryer.	
Feldensamkeit.....	Brahms
O Jugendlust.....	Van der Stucken
Langi dal Caro Bene.....	Seechi
The Danza.....	Chadwick
Miss Jennings.	
Two preludes, op. 81, Nos. 3 and 10.....	Heller
Ballade.....	Debussy
En Automne.....	Moszkowski
Etude, op. 25, No. 2.....	Chopin
Scherzo, op. 20.....	Chopin
Mr. Fryer.	

Mr. Fryer will be the principal soloist at the closing exercises of the Y. M. H. A., Lexington avenue, which take place May 2, and May 6 he will give a recital at the Camden College of Music. After that, one or two appearances in Massachusetts will bring to a close the young pianist's season.

#### Chittenden Pupil Recital.

Isabel Carmen Bonell, a piano pupil of Kate S. Chittenden, at the American Institute of Applied Music, gave an invitation recital at this institution April 23, playing the following pieces:

Gavotte and Variations.....	Rameau
Bourree.....	Handel
Traumerei.....	MacDowell
Contredanse.....	Beethoven
Waltz.....	Schmitt
Nocturne, No. 2.....	Schumann
Intermezzo.....	Brahms
The Gardens in the Rain.....	Debussy
Polonaise.....	Chopin

Miss Bonell plays with clean cut technic, musically and intelligent phrasing, making it altogether enjoyable. The new waltz by Schmitt was gracefully done, and everything played from memory. Josephine McMartin, violinist, contributed two numbers, giving special enjoyment in Saint-Saëns' "Jota Aragonesa."

Heinrich Zollner's "The Sunken Bell," has had fifty performances at the Antwerp Opera.



## PLANNING FOR MUSIC FESTIVAL IN DULUTH.

DULUTH, Minn., April 23, 1909.

Plans for a grand May music festival are already well advanced and programs issued for Friday and Saturday, May 28 and 29, four concerts at the Lyceum Theater beginning with Friday afternoon being the arrangement as scheduled. The Minneapolis Symphony Orchestra, under the direction of Emil Oberhofer, will be the leading feature of the festival, and the vocal artists engaged are Louise Ormsby, soprano, New York; Esther May Plumb, contralto, of New York; Garnett Hedge, tenor, of Chicago, and Arthur Middleton, basso, also of Chicago. A matinee will be given Friday afternoon for the pupils of the different schools, and Mrs. A. M. Gow and a committee of Duluth women will have charge of this concert. Their plan is to have the program fully explained to the children in the schools previous to the concert, so as to create appreciative listeners. Friday evening will be symphony night, when one of the great master works of the modern school will be presented, and arias will be given by the soloists. The matinee on Saturday will be a popular program, and the evening will be operatic night, when it is expected that the sextet from "Lucia" will be included, in which Philip Gordon Brown, basso, and Walter L. Smith, tenor, of Duluth, will assist. Stephen H. Jones, T. W. Hugo and Horace W. Reyner have been instrumental in bringing the Minneapolis Orchestra to Duluth. Heretofore Mr. Reyner has been busily engaged in rehearsing the choral works, but this year no choruses will be given, so he has the full business management, and it is fully expected that these concerts will be a big success.

Frances Berg, a young and talented pupil of Elisabeth Morton, appeared in a piano recital at Temple Hall Thursday evening, April 15. The best number was the Mozart concerto in D minor, in which Miss Morton played the orchestral accompaniment on the second piano, though Miss Berg in her other numbers by Chopin, Mendelssohn, Poldini, Koelling and Reirhold showed good technique and an unusual musical temperament and memory, which left an excellent impression with her audience. Oliver Colbentson, violinist, assisted on the program, and as this was only his second appearance before his home audiences since his return from studying in Chicago, he was given a most enthusiastic welcome. His solo numbers were the "Spanish Dance," No. 8, by Sarasate, and "Souvenir," by Brdla, the latter being in response to an insistent encore. Two movements of the "Serenade," op. 56, by Sinding, for two violins, were also played by his brother, Thomas Colbentson, and himself. Miss Morton played the accompaniments in an admirable manner.

The song recital given by Miss Fulton, assisted by several of her pupils, at the Ashbury Methodist Church March 26 was very successful. The hit of the evening was decidedly the vocal numbers by Marjorie McTague, a tiny miss of seven years. Ida Broman played the accompaniments.

The Masonic Sunday afternoon concerts seem increasing in popularity, in spite of the delightful spring weather that tempts one to remain out of doors, and the audiences have been both large and enthusiastic every week. Selections from "Tannhäuser" were the especial numbers March 28, and April 18 the fifth symphony by Tschaiowsky was given. There will be two more regular concerts, the next one to be a program of modern French composers, and the last from modern German composers.

The last regular meeting of the Matinee Musicale for the season was held at the Y. M. C. A. Auditorium April 12. Elisabeth Morton arranged the program, which was given by Theodor Fossum, Lawrence Paul, Oliver Colbentson, Ruth Markell, Victor Levin, Dorna Louise Riblette and Thomas Colbentson. The accompanists were Miss Riblette, Horace W. Reyner and Miss Morton.

A very interesting program was given April 1 by the Cecilian Society at one of its regular meetings. The Tschaiowsky symphony, No. 6, was given a delightful interpretation at two pianos by Miss Carey, Mrs. H. C. Strong, Miss Culver and Miss Lynn. Those who contributed the vocal numbers were Mrs. J. Herbert Jones, Mrs. Segog, Miss Riblette, Mrs. Burg, Walter Smith and C. Lawrence Paul.

The members of the choir of the First Lutheran Church of this city, under the direction of John Olsen, went to Minneapolis to join with the Bethlehem choir in the pres-

entation of Gaul's oratorio, "The Holy City," which was given April 15.

Jane Everington, Elisabeth Maddox and Horace W. Reyner gave a concert April 22 at the First Presbyterian Church at Cloquet.

Wendell Heighton, of Des Moines, Ia., was in the city recently, arranging for the appearance of the Minneapolis Symphony Orchestra at the May festival.

MABEL FULTON.

## Lilla Ormond, Contralto, Will Sing in London.

Lilla Ormond, the young contralto, will sail for London on the Atlantic Transport Steamship Line May 15, to fill her many foreign bookings, and will not return to this country until next October, when she will make an extensive tour of America. The last of May, during the height of the London season, Miss Ormond will give a recital in Bechstein Hall, London, under exclusive patronage, and is already booked to appear in many drawing rooms while there. "I shall, of course, do some studying, especially while in Paris," Miss Ormond said, "as I am so fond of the French songs and wish to enlarge my repertory and perfect myself in their diction."

When asked what other portions of Europe she would

the Burning of the Temple," "Frithjof's Farewell to the North," "Ingeborg's Lament and Frithjof on the Sea." Dr. Lange managed his forces with fine discretion, maintaining an excellent balance. The ensemble was admirable. The music throughout was a harmonious and vivid exposition of the text, which scintillated with the colors of a prism. Mr. Granville's noble interpretation of the role assigned him was an intellectual as well as a musical treat. Being dramatic and vocally temperamental, he was well qualified to sing the stirring, exquisite music. His diction is fine. Madame Cochrane was an ideal Ingeborg, her pianissimo being very effective in "Ingeborg's Lament" and "A Victim Am I." Before the singing of the cantata a miscellaneous program was enjoyed. The "Fest" overture, by Lassen, well played by the Pittsburgh Festival Orchestra; Lachner's "Hymn an die Musik," Männerchor, with orchestra, was greatly liked, Director Lange having written a charming accompaniment. Heim's "Abendfeier" was splendidly sung (à capella), followed by Schubert's "Die Nacht," Rheinberger's "Der Lustige Trompeter," and later, with orchestra, the stirring German war song, entitled "Deutsches Schlachtenlied." Mr. Granville's versatility was shown in his group of songs: (a) "In Maytime," Speaks (very joyous); Hugo Kaun's patriotic "Daheim and the Old Black Mare," words by Squire, music by Weatherly, in which humor predominating brought out the singer's gift as a comedian. Mrs. Cochrane's songs were "Morning," by Henschel, full of aspiration, and Liszt's "Lorelei," sung with charm and pathos. Incidentally the same program was repeated Tuesday evening to subscribing members only of the Orpheus. Inspired by the presence of the élite of Buffalo German society, the big chorus sang with a joyous abandon which elicited great applause. Many heard the New York soloists for the first time and accorded them heartfelt recognition. "Frithjof" was an imposing performance. In response to encores Mr. Granville sang Muldenberg's "Ich Liebe Dich," and Mrs. Cochrane's little gem was Kate Vannah's "Ma Bairnie," sung in a way which suggested the dwelling of her thoughts upon her own bairnie David. The wish was very generally expressed by many in the audience that these sincere artists would visit Buffalo again. Mr. Granville has a summer vocal school in Walton, N. Y. Mrs. Cochrane has a seaside home at Belmar, N. J.

The free organ recital given at Convention Hall last Sunday afforded great pleasure to the listeners, owing to the brilliant performance of W. Archer Gibson, who presented a fine program of works by Bach, Wagner, Guilmant, and other distinguished composers. Each selection played was a Gibson transcription of well known compositions. His own beautiful "Spring Song" was far more beautiful than a melody by Tschaiowsky, which preceded it. Mr. Gibson is in the front rank as an American composer and organist. He seemed greatly pleased with the tribute paid him by enthusiasts who sought him at the close of the recital to express their appreciation and gratitude. Mr. Gibson went directly from Buffalo on a three weeks' concert tour in Nebraska. J. O. Hauser, a former Pittsburgh cellist, played several solos acceptably to the non-critical.

At a recent concert given in Dunkirk, N. Y., a Buffalo violinist, Julius Singer, distinguished himself by the splendid precision and brilliant interpretation of Svendsen's "Romance" and Ovide Musin's "Mazurka de Concert," and was heartily encored. Wednesday evening, April 22, the pupils of Julius Singer gave a violin recital at the Central Y. M. C. A. Building, assisted by George Bagnal. There were fifteen numbers. The composers included Mazas, Conte, Lange, Papini, Dancla, Léonard, Rameau, Gaydyn, Rosetti, Thome, Mascagni, Halévy, Schubert, Musin, Rode, Grieg and Wagner. Besides the work of two ensemble classes there were thirteen solos played and two violin quartets. The first (a) "Finale," op. 42, Haydn; (b) "First Symphony," andante, Rossetti played by Messrs. Klein, Shapiro, Heim and Luskin. This quartet was admirably played. The junior ensemble class did surprisingly well assisted by George Bagnal, who played the cello; Julius Singer at the piano. The sonata, op. 38 (allegro, andante and rondo), Mazas, was an ambitious effort. The young soloists, Alleyne Brackheimer and Charlotte Haupt, did good work for their tender years. The results proved the thoroughness of Mr. Singer's instruction.

VIRGINIA KEENE.

Berta Morena, of the Metropolitan Opera House, sailed yesterday (Tuesday) for Europe on the steamer Kaiser Wilhelm der Grosse.



LILLA ORMOND.

Le likely to visit before her return, Miss Ormond replied: "From Paris I plan to go to Italy and Switzerland to rest up a bit, then I must return to Paris just prior to my sailing for America." Miss Ormond's unprecedented social successes in Boston, New York, the Middle West and Canada already assure her and her beautiful voice a hearty welcome on the other side of the Atlantic.

## BUFFALO MUSICAL NEWS.

BUFFALO, N. Y., April 23, 1909.

An immense audience attended the first public concert of the Buffalo Orpheus at Convention Hall Monday night. The most notable feature was the first complete performance of Max Bruch's epic cantata, "Frithjof," which was written for male chorus, orchestra and two soloists. The Orpheus singers, numbering one hundred and forty men, were assisted by the Pittsburgh Festival Orchestra of forty musicians. The soloists were: Alice Merritt Cochrane, a beautiful Brooklyn soprano, a church and concert singer, and Charles Norman Granville, baritone, whose range is from low G to high B flat. Madame Cochrane has an unusual range—a beautiful lyric voice with great carrying powers. Her upper tones are like a silver flute. Her mezzo voice is exquisite, and she has a charming stage presence. The six scenes interpreted in masterly style by chorus, orchestra and soloists were "Frithjof's Return," "Ingeborg's Bridal Procession," "Frithjof's Revenge and

## The Wanamaker Competition Choral Festival.

BEGINNING JUNE 28, 1909, IN PHILADELPHIA.

Continuing the line of progressive thought which has borne, and is still bearing, fruit in the exploiting of the American composer and his works, the musical forces of Wanamaker's mammoth commercial establishment in Philadelphia now propose to stimulate the public interest of this country, in so far as they can in part singing. To this end they invite choruses of mixed voices, choruses of men's voices, choruses of women's voices, choruses (vested choirs) of men's and boys', mixed quartet choirs, male quartets and female quartets, to the great Egyptian Hall, Wanamaker's, Philadelphia, beginning June 28, 1909, for friendly rivalry in the tests to be found herein.

The particular value of this competition to the participants will be in having their artistic excellence determined by three judges of international note, to be named hereafter. The successful organization in each class will be publicly presented with an engrossed diploma, duly signed by the said distinguished officiating judges.

It is hoped in this way to create an interest more genuine, more lasting in its benefits, than could result from the distribution of emblems or cash prizes. It requires money to bring men of note for sufficient time properly to judge the work of those appearing before them, and in this way more than any other it is deemed advisable to secure permanent interest in the betterment of the average part-singing organization.

With the exception of Class "F", the remaining classes are open to all, whether organized for sacred or secular work.

The tests have not been selected with the idea of putting difficulties in the way of those competing, for the aim is perfection in finish rather than involved technical display.

The editions of the respective works must be as indicated herein, in order to insure absolute fairness when judging phrasing. The judges will employ the percentage system in arriving at results.

It is important that entries be sent in as soon as possible in order that nothing may be left undone and that the comfort of those participating may be provided for. Entries should be addressed to Dr. J. Lewis Browne, musical director, the Wanamaker stores, Egyptian Hall, Philadelphia.

The respective classes and tests follow, to which are appended a participation blank. It is requested that the entire circular be returned, when an entry is made.

### CLASSES.

- Class "A"—Mixed Voices: Organizations of forty members, upward.  
Class "B"—Mixed Voices: Organizations numbering from twenty to forty members.  
Class "C"—Choruses of Men's Voices.  
Class "D"—Choruses of Women's Voices.  
Class "E"—Choruses (Vested Choirs) of men and boys.  
Class "F"—(Mixed) Quartet Church Choirs.  
Class "G"—Male Quartets.  
Class "H"—Female Quartets.

### TESTS.

- Class "A"—"Ave Maria Stella".....Grieg  
(J. Fischer & Bros.' edition.)  
Unaccompanied.  
"Lullaby of Life".....Leslie  
(Novello edition.)  
Unaccompanied.  
Class "B"—Venetian Boatman's Song.....Bach  
(John Church Company's edition.)  
Night Song.....Rheinberger  
(Schirmer edition.)  
Unaccompanied.  
Class "C"—"O Salutaris".....Gounod  
(John Church Company's edition.)  
Unaccompanied.  
Bedouin Love Song.....Foote  
(Schmidt edition.)  
Class "D"—Tota Pulchra.....Ferrata  
(J. Fischer & Co.'s edition.)  
Unaccompanied.  
"O Saviour of the World".....Goss  
(Novello edition.)  
Class "E"—Te Deum in B minor.....Buck  
(Ditson edition.)  
Class "G"—"Veni Sancte Spiritus".....Kreutzer  
(John Church Company's edition.)  
Unaccompanied.

"All Through the Night" (Welsh).....Smith  
(Presser edition.)  
Unaccompanied.

Class "H"—"No Evil Shall Befall Thee" ("Eli").....Costa  
(Schirmer edition.)  
"The Little Dustman".....Brahms-Smith  
(Presser edition.)

THE WANAMAKER COMPETITION CHORAL FESTIVAL,  
PHILADELPHIA—1909.

### PARTICIPATION BLANK.

We hereby apply for admission to the Wanamaker Competition Choral Festival (in accordance with the conditions of attached circular), beginning June 28, 1909, under

Class.....  
Name of organization.....  
Number likely to attend.....  
City.....  
State.....  
(Signature of one signing for organization)  
per.....  
(State what office is held by the one in charge)  
.....  
Street and number.....  
City.....  
State.....  
Give name of  
Musical director.....  
Street and number.....  
City.....  
State.....

The house of Wanamaker has labored earnestly in the past for the advancement of music in America, and this present step is but another indication of their desire to stimulate the tonal art in this country to its highest possible accomplishment.

### CALVARY CHOIR FESTIVAL CONCERT.

If the Calvary Baptist Church on West Fifty-seventh street, New York, holds as many worshippers each Sunday as it did auditors last Thursday evening, April 22, its reverend leader might have excellent cause to congratulate himself upon his good work. The occasion of the large attendance last Thursday evening was the third festival concert of the Calvary Choir, under the direction of Edward Morris Bowman, the well known organist of the church. As an extra attraction Josef Lhévinne, the pianist, was heard in several solos. However, the work of the choir itself was in this instance of paramount interest to the large assemblage of patrons and patronesses, as the organization is seldom heard in public concert. Mr. Bowman, who has made the Calvary Choir one of the foremost organizations of its kind in the country, arranged the following varied and festive program:

- Organ solo, Allegro finale (from the Seventh Sonata).....Guilmant  
Edward Morris Bowman.  
Grand chorus, It Comes from the Misty Ages.....Elgar  
Calvary Choir.  
Bass solo, Ah! 'Tis a Dream.....Lassen  
C. Judson Bushnell.  
Quartet, Bella figlia dell'amore, Rigoletto (by desire).....Verdi  
Calvary Quartet.  
Piano solos—  
Nocturne.....Chopin  
Mazurka, op. 59, No. 2.....Chopin  
Valse, A flat major.....Chopin  
Study, B minor, op. 25.....Chopin  
Josef Lhévinne.  
Soprano solo, Concert Waltz Song, Spring.....Leo Stern  
Myrta French-Kürsteiner.  
Part song, The Alphabet.....Zöllner  
The Men of Calvary Choir.  
Contralto solo, Springtide.....Becker  
Bessie Bowman-Estey.  
Organ solo, Improvisation (by desire), On the Sea.  
Edward Morris Bowman.  
Part song, Sweet and Low.....Matthews  
The Women of Calvary Choir.  
Tenor solos—  
There Was a Bonnie Lass.....Park  
In a Garden.....Hawley  
E. Theodore Martin.  
Quartet, Good-night, Beloved (serenade).....Pinotti  
Calvary Quartet.  
Piano solo, Blue Danube Waltz, Concert Paraphrase.....Schulz-Evler  
Josef Lhévinne.  
Part song, The Bells of St. Michael's Tower.....Stewart-Knyvett  
Calvary Choir.

The Calvary Choir is finely balanced, the voices are clear and fresh, and the singing generally revealed the fact that the choir if anything has even exceeded its previous excellent work. Mr. Bowman deserves the palm for the

remarkably fine results he has attained. It is through his untiring efforts alone that the Calvary Choir has gained its enviable reputation. The audience was most appreciative and liberal in its applause. Encores were demanded after every number of the lengthy program. The following is a list of the members of the choir:

Solo Quartet—Myrta French-Kürsteiner, soprano; E. Theodore Martin, tenor; Bessie Bowman-Estey, contralto; C. Judson Bushnell, bass.

Solo Grade—Caroline H. Blaine, S. Raymond Estey, Agnes H. Kelley, Jennie G. Greer, Adelaide Gebhardt, Harriet Steinhart.

Senior Grade—Mae W. Clinton, Lena L. Coplin, Marguerite M. Gill, Lulu D. Hahner, Maude M. King, Leopold Leer, Edwin H. Linville, Patricia Meltzer, Robert Orr, Marguerite Pasquan, Haidee Rosenbaum, Lois A. Russell, Ida W. Seymour, Ethel B. Sparks, Agnes E. Southard, M. R. Thompson, Marguerite C. White.

Junior Grade—Tomijiro Aasi, Gerhardt Bleilevens, Charles A. Bleilevens, Thomas B. Bragg, Frederick Bopp, May W. Brenz, Ella L. Brinkerhoff, Alfreda Caspere, Ethel Chatterton, Ida R. Compton, Imogene J. Crossman, Clyde C. Cotterill, Ella K. Fairbairn, George P. Fall, Cornelia H. Gregg, Louise B. Haughwout, Katherine Johanna, Frances Knight, Catherine B. Lienau, Fannie E. Lasher, Lillian G. Loveland, Mabel J. Macdonald, Sara V. Moore, Gertrude L. Newman, Harry F. Parsell, Bertha Forth, Florence M. Porter, Warren L. Russell, Mary Russell, Walter C. Stevens, Clara Smith, Blanche Southern, Emma Schindler, F. Benjamin Spalding, Ames W. Spalding, Amy Spencer, Herbert Sherwood, Maria F. Weber, Edward B. Winslow, Jennie E. Williams.

Chorister Grade—Florence E. Abel, Florence Ahrens, Arthur W. Anderton, Hattie B. Buell, Leon L. Buell, Lucille A. Bowker, William H. Bowker, Martha A. Carlson, F. R. Capouillier, Stephen Crick, Dr. A. G. Dana, J. Griffin Daughtry, Jr., Elsie P. Eggeling, Edith V. Evans, Raymond C. Evans, Louise M. Frick, George J. Frick, Emilie Furlong, Pauline E. Freeman, Zazel R. Frost, Rose L. Getzler, Florence R. Horner, Eva Johnson, Margery E. Jones, Ada G. Kenison, Allie M. King, Ruby M. Leck, Edward A. Lechleiter, Myrtle J. Lissenden, George Link, Jr., Harold G. Moore, Ethel C. Macdonald, Jean Mairat, Karleno C. Martin, Brooks E. Pendergrass, Anna L. Pendergrass, Fannie Russell, Mabel A. Rouse, Lillian Radloff, Alice Schweitzer, Frances J. Sweet, Dora Stoutenburgh, Elizabeth Sullivan, Milburn C. W. Spalding, Charles A. Stephens, George F. Stevens, Orville W. Shinn, Florence M. Symington, Ida Smelt, Elsie F. Vojka, Marie F. Vojka, Marguerite K. Wilson, Catherine A. Williams, Jo. Worsham.

Honorary Professional Members—Sir Frederick Bridge, Westminster Abbey, London; Sir George C. Martin, St. Paul's Cathedral, London; Dr. E. H. Turpin (deceased), Hon. Sec., London Royal College of Organists; M. Alexandre Guilmant, organist and composer, Paris; Will C. Macfarlane, St. Thomas' Church, New York; Kate S. Chittenden, New York.

Honorary Patrons—Emily S. Coles, Joseph P. Day, Charles G. Koss, Edgar L. Marston, Andrew J. Robinson, Jacob H. Schiff, Dr. William M. Polk, Noah C. Rogers.

### The officers and committees of Calvary Choir are:

President, George Nicholas; first vice-president, Rev. Robert Stuart MacArthur, D.D.; second vice-president, Edwin H. Linville; secretaries, Bessie Bowman-Estey, Ida Woodbury Seymour.  
Conductor, Edward Morris Bowman, A.C.O., Lond., F.C.M., etc.  
Board of Directors—George Nicholas, Rev. Robert Stuart MacArthur, D.D.; George Flint Warren, Jr.; Edward Morris Bowman, I. Newton Williams, Edwin H. Linville, F. Benjamin Spalding.  
Committee on Membership—Edward B. Winslow, Div. I; Warren L. Russell, Div. II; Dora Stoutenburgh, Div. III; Leon L. Buell, Div. IV; M. R. Thompson, chairman.

Choir Marshals—S. Raymond Estey, C. Judson Bushnell.  
Division Librarians—George F. Stevens, chief librarian; Div. I, George Link, Jr., Orville W. Shinn; Div. II, Clyde C. Cotterill, Edward A. Lechleiter; Div. III, Frederick Bopp, Arthur W. Anderton; Div. IV, Herbert Sherwood, Harry F. Parsell.  
Good Fellowship Committee—Div. I, Harold G. Moore, Agnes E. Southard, Ida R. Compton; Div. II, George P. Fall, Ethel Chatterton, Lois A. Russell; Div. III, Edwin H. Linville, Blanche Southern, Ethel C. Macdonald; Div. IV, F. Benjamin Spalding, Catherine B. Lienau, Maude M. King; M. R. Thompson, chairman.

### Gabrilowitsch to Play His Farewell Saturday.

Ossip Gabrilowitsch, the Russian pianist, has made a big impression on the Pacific Coast, his successes there being no less striking than in the East and South. "It was interesting," said the San Francisco Examiner, "to see the audience going riotous in applause. It was not the usual piano concert audience—the comparatively few of the musical faithful—but the 2,000 persons who well represented the general public gave unbounded evidences of delight."

Gabrilowitsch's farewell New York recital is to take place next Saturday afternoon, in Carnegie Hall, with the following program:

- Sonata in E flat major, op. 31.....Beethoven  
Sonata in B flat minor, op. 35.....Chopin  
Moment Musical in A flat major.....Schubert  
Menuet in B minor.....Schubert  
Ballade in variation form, in G minor.....Grieg  
Nenien, from Character Sketches.....Josef Hofmann  
Etude de Concert, in A flat major.....Schloetzer  
Melodie, op. 8 (by request).....Gabrilowitsch  
Caprice Burlesque, op. 3.....Gabrilowitsch

A new Beethoven monument is to be erected in Vienna shortly in the Heiligenstadt Park. It is designed from a sketch by the sculptor Rudolph Weigl, who died several years ago. It shows the master in a standing posture, and his carriage, clothes and all the minor details of the monument are in perfect keeping with the period; in short, it shows him just as he used to look to those who knew him in Heiligenstadt as he roamed about the fields, his massive brow furrowed by the teeming thoughts of his marvelous creative brain.



## MUSIC FESTIVAL IN WINNIPEG.

WINNIPEG, Manitoba, April 22, 1909.

The Minneapolis Symphony Orchestra and assisting artists met with a grand reception during their six festival concerts given in this city. It is indeed a great undertaking for this Western metropolis to bring such an excellent orchestra as the one which, under its magnetic conductor, has closed a highly successful festival in our city. And the thanks of music lovers are due C. P. Walker and the Oratorio Society. It is hard, indeed, to mention among the many good items that were given very many specially, and full justice cannot be done in this condensed report.

Monday afternoon, among the orchestral numbers that received the heartiest appreciation, was the overture to "The Bartered Bride," Smetana, with its rollicking melodies by the strings. The "Italian" symphony by Mendelssohn was given in splendid form; the saltarello roused the audience to stormy applause. Miss Plumb was heard in the aria from "Favorita," by Donizetti, "O mio Fernando," giving it a beautiful interpretation, and proving a vocalist of high abilities. She received a hearty encore. Mr. Fischer, the popular cellist, played "Symphonic Variations," by Boellman, and he, too, came in for his share of the applause. The selection for harp and strings from suite in D by Bennett pleased the audience highly, causing round after round of applause. Perhaps the best artistic results during the evening concert of Monday were the overture to the "Flying Dutchman," with its various moods for strings and brass; the polonaise from "Mignon," delicate and flowing, after which the audience insisted on an encore; the Hungarian rhapsodie No. 2, Liszt, with its beautiful harp cadenza, played by Mr. Williams, forcing orchestra and harpist to acknowledge the applause again and again.

Richard Czerwonky's technical skill was well displayed in his selection for violin of Vieuxtemps' "Fantasia Appassionata." He was obliged to add an encore. The vocalists each became favorites of Winnipeg, judging by their hearty greetings at each successive appearance. Arthur Middleton, the bass-baritone, gave in splendid style and clear articulation and good vocal form the prologue from "Pagliacci," responding with the "Toreador Song," from "Carmen," as encore. Louise Ormsby sang an aria from Charpentier's "Louise," displaying an excellent command of her head tones, and an artistic temperament of a very high order. She gave a French song as encore.

The program closed with the quartet from "Rigoletto," the voices blending in those well-known melodies, and ringing tones of both tenor and soprano, in their high climax. The sextet from "Lucia" was given as the last number, in which Norman Douglas, tenor, and J. J. Moncrieff, bass (local singers), assisted.

At the Tuesday matinee, the Schubert "March Militaire" and the overture to "Semiramide," Rossini, were given. In Elgar's suite, "Wand of Youth," the slumber scene was especially effective. The harpist, Henry J. Williams, received showers of applause and recalls for his beautiful playing of the Thomas reverie, "In Autumn."

Tuesday evening brought the oratorio of "Elijah," in which the chorus, under Fred Warrington, gave splendidly shaded climaxes. The bass, Mr. Middleton, proved a delight in the role of the prophet, revealing deep religious feeling and dramatic fervor in his various solos. Miss Ormsby and Miss Plumb were excellent in their respective work of the evening. Their arias were well rendered,

with just enough pathos and sympathy. A double quartet of local singers assisted.

To the writer, the Wednesday afternoon selections by the orchestra were by far the most satisfying in artistic shading. D'Albert's overture, "A Carnival in Padua," was a revelation in tone work, and the orchestra covered itself with glory. The audience would not quiet down until Mr. Oberhoffer granted an encore, the barcarolle from "Hoffmann's Tales," by Offenbach, exquisitely played by harp and strings. Preceding the Mendelssohn "Wedding March" was given. In place of Miss Ormsby, Mr. Middleton sang the prologue and four English songs, with Fred Gee at the piano.

Mr. Perzinger, a local violinist and a fine artist, played the concerto in D minor, by Vieuxtemps. He was cordially received and gave Schumann's "Traumerei" as encore.

Again a full house greeted the orchestra and chorus at the closing concert Wednesday night, when parts from "Olaf Trygvason," by Grieg, were on the first half of the program. The selections by the orchestra included the "Ruy Blas" overture and the "Spanish Caprice," by Rimsky-Korsakow. The violin solos were beautifully played by Mr. Czerwonky. The orchestra had to respond with Mendelssohn's "Spring Song." Another bit of tender moods was the love scene "Im Garten" from Goldmark's "Rustic Wedding" symphony and the rustic dance movement from the same symphony.

Mr. Oberhoffer introduced Mrs. Counsell, who had kindly consented to appear in place of Miss Ormsby, still indisposed. Mrs. Counsell is an artist of whom every city could be proud, and this is not merely a phase of local appreciation. She sang beautifully "My Heart at Thy Sweet Voice," from "Samson and Delilah." Indeed, there are no occasions when this lovely contralto voice does not charm with its rich, velvety tones. Winnipeggers all hope that even greater things may be provided them next year at the spring festival, when all desire again to have the Minneapolis Orchestra here.

The tour of the orchestra of thirty towns and cities is under the management of Wendell Heighton, of Des Moines.

Subscriptions and renewals to THE MUSICAL COURIER received at 15 Stobart Block, Winnipeg. R. F. OTTO.

### NOTES FROM VALLEY CITY, N. DAK.

VALLEY CITY, N. Dak., April 24, 1909.

The operetta "The Egyptian Princess," by Vincent, was given in the Normal Auditorium by the Girls' Glee Club, under the direction of Fanny Amidon, April 19. The work of the chorus was exceptionally good. Miss Amidon had worked faithfully with them, and in this performance showed her true ability as a director. The solos were in competent hands, leading parts being taken by Misses Sherburne, Connolly, Fotter, Graves, Gallagher, Sevaried and Ferguson.

The first concert given by the local symphony orchestra under the direction of Knute Froysoa will occur April 30. Jeannette Dedrick, contralto, will be the soloist.

The May festival scheduled for May 24 and 25, is attracting much attention in the Northwest. Edgar Nelson,

pianist, will give the first program, assisted by the ladies' chorus of 150 voices. David Bispham will give the second program, assisted by a male chorus. The third concert will be given by the Minneapolis Symphony Orchestra, Emil Oberhoffer, conductor. At the last concert the Choral Society will give Gounod's "Redemption," with the Minneapolis orchestra, Louise Ormsby, Esther May Plumb, and Arthur Middleton, as soloists. This season has been an exceptionally successful one. Madame Nordica opened the season, and was followed by Marie Herrites, the Minneapolis Symphony Quartet, Mr. and Mrs. Carson and David Bispham. Madame Sembrich has been engaged by the conservatory for a song recital for next November. Other engagements pending are Carreño, Ysaye, Dalmores and Jomelli. Mr. and Mrs. Carson will start on their annual recital tour in June, going as far West as the Pacific Coast.

"The Persian Garden" will be given the first part of May by Laura Ferguson, Jeannette Dedrick, Lloyd Harmon and O. M. Varnson. R. B. C.

### Steadman Jones, Tenor and Teacher.

Steadman Jones, the tenor who is to sing Friday night of this week, April 30, at the harp concert to be given at Mendelssohn Hall, by Edith Davies-Jones, is now devoting much of his time to teaching. Mr. Jones is from South



STEADMAN JONES.

Wales and is blessed with a voice of pure tenor quality, and his pupils, who now include a class of interesting young men and women, have the rare privilege of hearing at each lesson the practical illustrations of pure tone production. Edith Davies-Jones, the harpist, enjoys a national reputation and this season has played at numerous concerts here. The program Friday night will open with a trio, "Salve Regina," by Karl Matys, for harp, organ and cello.

The remainder of the program will include:

Songs—	
Last Watch .....	Pinotti
Beloved .....	Goring Thomas
Harp solo, Valse de Concert .....	Hasselmann
Cello solo—	
Aria .....	Bach
Menuett .....	Klein
Dance of Sylphs .....	Popper
Songs—	
Where E'er You Walk .....	Handel
Llam y Cariadai (Lover's Leap) .....	R. S. Hughes
Cello, Nocturne .....	Chopin-Servais
Harp, Welsh Melodies—	
Britain's Lament (Cwynfan Prydain) .....	Thomas
Megan's Daughter (Merch Megan) .....	
Trio, harp, cello and organ, Andante .....	Thomé

**PROFESSOR AUGUST IFFERT,** head of the Vocal Department of the Royal Conservatory, Vienna, for the past four years, has resigned and taken up his residence in Dresden, where he will receive pupils at his residence, Grenzstrasse 38, Dresden, Kotschenbroda.

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NEW YORK

## METROPOLITAN OPERA ARTISTS AND THEIR TEACHER, OSCAR SAENGER.

AN AMERICAN TEACHER'S INFLUENCE ON GRAND OPERA IN AMERICA.

The American grand opera singer has for some years been acknowledged a success. She (for years they were almost exclusively women) appeared in the great European capitals, and only after winning their approval did she



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MARIE RAPPOLD,  
As Aida.

sometimes, not too frequently, return to her native land. Always these singers had been sent abroad to study, and it was to some celebrated European teacher that all credit for their success was ascribed. Albani, Nordica, Eames,



LEON RAINS,  
As Mephisto.

Nevada, Sanderson, to mention but a few great American prime donne, were always considered the products of foreign teachers' studios, although very often much of the work was done at home.

But times have indeed changed. There appeared during the present season at the Metropolitan Opera House in New York, as well as on the stages of the leading opera houses of Europe, in most important roles, a number of gifted young American singers, men and women, whose



JOSEPHINE JACOBY,  
As Stephano in "Romeo and Juliet."

vocal training was obtained principally in New York City, under a young, enthusiastic teacher, himself an American.

The first of these singers to appear at the Metropolitan Opera House, some eleven years ago, was Léon Rains, who sang leading bass roles with the Damrosch Opera Company

and with Mella. Rains had studied during six years with Saenger, and then going to Paris, where he had a few months of study with Mr. Saenger's own teacher, Jacques Bouhy, he was heard by Melba, who engaged him for her company. After two years with this company, Rains returned to Germany, where he was engaged at the Royal Opera in Dresden for five years, since which time his contract has been renewed for five years more. He has been appointed Königlicher Kammersänger by the King of Saxony, has sung at Bayreuth, at Covent Garden and as guest in the principal German opera houses. He sang as guest at the Metropolitan Opera House during the past season the roles of Mephisto and Hagen.

The second of these students to appear at the Metropolitan was Josephine Jacoby, distinguished as a concert singer, but with no stage experience save as an amateur. She was engaged by Conried for the Metropolitan Opera House, making her debut in "Die Walküre," and remaining with the company for five years, during which time she sang many and varied roles successfully.

Two years later a still more remarkable event brought Mr. Saenger into prominence. This was the debut, on the opening night of the season at the Metropolitan Opera House, of Marie Rappold. For seven years a pupil of Mr.



OSCAR SAENGER.

Saenger, she had no previous professional experience on the operatic stage. Her instantaneous success as Sulamith in Goldmark's "Queen of Sheba" will be remembered. She shared the honors of the evening with Edyth Walker, and showed little trace of the novice. For the first time an American trained prima donna in the fullest sense of the word had made an American debut on the stage of America's great opera house, and columns of the newspapers were devoted to her and her triumph, for to such it amounted. This triumph she repeated during the present season as Aida, receiving unanimous praise for her artistic singing.

With two pupils appearing at the Metropolitan, Mr. Saenger naturally attracted the attention of Director Conried, who, before the opening of the season a year ago, engaged him to take charge of the young American tenor, Riccardo Martin, and prepare him, both vocally and histrionically for his debut in the important role of Faust in Boito's "Mefistofele." Martin made a decided success on his first appearance in this role and how much he appreciated Mr. Saenger's work with him is shown by what he said in an interview with a representative of a musical journal at that time: "I went to Oscar Saenger here in New York, and it was he who prepared me for my first appearance, and the work was quite strenuous for three weeks. I cannot say too much of his skill and of the assistance he rendered me. Whatever other roles I have to prepare for here, I shall certainly go to him." With each successive role Mr. Martin has established himself more fully in the favor of the public.

Allan Hinckley, the young basso, whose success has been so truly remarkable, he having in less than six years established himself in Germany as one of the first basses

on the operatic stage, sung for two seasons in Bayreuth and Covent Garden, and now returns to New York as one of the leading basses at the Metropolitan Opera House, first studied in Philadelphia, his home city, and then in 1901 came to Saenger, under whose artistic guidance he has remained ever since. Hinckley has had splendid success in New York this season singing the most important roles in the German repertory.

Bernice James de Pasquali who has met with extraordinary success in Italy, France, Mexico and Havana, where she is a great favorite, was engaged by Gatti-Casazza for the Metropolitan Opera House. She made her first appearance in "Traviata," winning her audience by her artistic singing and acting. Since Sembrich's farewell, the difficult



Photo, copyright, Mishkin Studio, New York.  
BERNICE DE PASQUALI,  
As Norine in "Don Pasquale."

task of filling her roles has devolved upon this young soprano, who has acquitted herself admirably. She studied under Saenger for five years at the National Conservatory, when he was instructor at that institution.



ALLEN C. HINCKLEY,  
As Hagen.

Henri Scott the popular concert and oratorio singer, is the latest of the Saenger artists to be engaged for operatic work, and is the first of that group to be engaged for leading roles at the Manhattan Opera House. He has already won his spurs in such roles as Mephisto, Ramfis and Plunket with the Philadelphia Operatic Society. This engagement of Scott at the Manhattan is a further proof of the pioneer work his American teacher is doing for the American trained singer in the operatic field. In regard



RICCARDO MARTIN,  
As Faust.

to this, the following is quoted from an interview with Hammerstein in the New York World: "I have listened to Mr. Scott's singing several times, and I consider his voice one of the finest basses I have ever heard. Added to this, Mr. Scott has a fine stage presence and a most



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March 16–April 1977

# LE FIGARO

\* L'ami qui vous en, l'honneur par exemple, ne s'agit pas de vous, mais de la personne à qui vous le faites.

**Paul Brevans,**

PAUL BREVANS

Franz von Vecsey gave a Hamburg concert with orchestra, at which he played violin concertos by Bach, Bruch and Beethoven.



NEW YORK, April 26, 1909.

The American Institute of Applied Music, sometimes called "Miss Chittenden School," inasmuch as Kate S. Chittenden is dean, institutes frequent recitals, lectures, social musicales, and on April 24 occurred Mr. Lanham's annual "Guest Afternoon," devoted to a dozen songs by Bruno Huhn, with modern cello pieces played by Vladimir Dubinsky, Edith Chapman Goid, soprano; Mildred Potter, contralto, and Mr. Lanham, baritone, sang the songs, all of them marked by refinement and taste, both of composition and delivery. Mrs. Goid and Mr. Lanham are so well known that detailed mention of their singing is unnecessary. Miss Potter, the contralto, is rapidly coming into public regard because of her highly temperamental and intelligent singing. With this is coupled a handsome appearance and beauty of voice. Mr. Huhn played accompaniments for his own songs, and Ethel Peckham those for cellist Dubinsky. An abundance of flowers, candelabra and the bright faces of the very numerous guests made the affair very attractive.

Marie Cross-Newhaus' annual concert at the Astor Gallery was, as usual, a distinguished social and musical affair. Edward Strong, tenor; Elizabeth Boyd, soprano; Guy Maingy, baritone; Mabel Ferris, contralto, and the Cornelissen-Geerts Trio made up the program. Mr. Strong sang with that ease and musical style long associated with him; Elizabeth Boyd's beautiful high soprano voice has acquired maturity and strength since her last appearance at these concerts, and her singing of the "Priestess Song" from "Helle" was most artistic. The dramatic solo, "I Sent My Soul," from "In a Persian Garden," showed a large and noble conception. Mabel Ferris, a young contralto pupil, has a deep, sympathetic voice, most appealing in quality, and she sang three songs with charm, evoking thoughts of Schumann-Heink in "Sweet Thoughts of Home." Guy Maingy's voice is a sympathetic high baritone, which bids fair to become a tenor robusto. He has intense musical intelligence, and shows much temperament in his singing of French and Italian music. The Trio plays with unity and effect, pleasing especially through an arrangement of "Thais" melodies. Excerpts from "In a Persian Garden" were also sung by Mr. Strong, and Elizabeth Ruggles played the accompaniments.

Cornelie Meysenheym's residence-studio was the scene of a pleasant musicale last week, at which several new, as well as some old pupils appeared. Nellie Herzog and Llewellyna Howard made their first appearance before an audience, singing very well indeed. Otto Toaspen, tenor, sang again after several years' absence; he has a fine tenor robusto voice. Mabel Denman Fowler, Gussie Fisher Nichols, and Leona Schulze van Water, former pupils, now married, are singing better than ever. Henry Meysenheym's baritone voice grows bigger and better, and it is a pity he keeps it for his friends' enjoyment alone. Marguerite Ermine sings well, Kathryn Rogers was the star of the afternoon, singing the aria from "The Magic Flute" with facile expression and brilliant voice. Verona Miller sang an aria from "La Favorita"; Charlotte Herman played a piano solo, and John Judels sang with hearty expression. May 6, Madame Meysenheym will give another recital at her residence, when some pupils not heard thus far will appear.

B. Margaret Hoberg's concert at the Plaza Hotel, April 19, saw gathered a handsomely attired audience, warmly appreciative of this pianist's playing, of the singing of Adelaide Hoffmann, soprano, and the violin solos by Christiana Kriens. Miss Hoberg's playing is clean cut, her touch always musical and warm, and she has spontaneity and authority. Following a brilliant performance of MacDowell's "Polonaise," in E minor, she was presented with two immense bouquets, well deserved. Adelaide Hoffmann sang songs of two and three hundred years ago, then lieder by Wolf, Brahms and Loewe, with art and warmth. The second portion of the concert contained songs of Miss Hoberg's own composition, one of which, "The Lily," a very poetic text by Elizabeth Katz, made especial effect,

having violin obligato also. Dr. H. Emery Jones and Miss Hoberg were authors of still other texts set to music by Miss Hoberg. Mr. Kriens played well his own "En Hollande," the air on the G string, and a polonaise by Myrarski, getting approbation and a recall, and Mr. Spross played the accompaniments. Following is the list of patronesses: Adelaide Randall Atwood, Mr. and Mrs. A. F. Adams, Mr. and Mrs. Max Bachert, Mr. and Mrs. George Becker, Mr. and Mrs. Frank B. Carpenter, Mr. and Mrs. Robert Carlisle D'Arby, Mrs. Emil Fleer, Mr. and Mrs. Edward G. Goodrich, Mary Garrett Hay, Dr. and Mrs. H. Emery-Jones, Mr. and Mrs. Robert I. Katz, Mrs. Samuel S. Koenig, Mr. and Mrs. William Krug, Frau Prof. Francesco Lamperti, Mr. and Mrs. Frederick Loew, Mr. and Mrs. John Lyttleton Lyon, Mr. and Mrs. F. Arthur Ellsworth Marsh, Mr. and Mrs. C. Odilon Mailloux, Mrs. Charles James Mooney, Mrs. Howard Gillespie Myers, Mrs. Ferdinand McKiege, Mr. and Mrs. Frank Anton Peteler, Mr. and Mrs. Charles T. Root, Mr. and Mrs. Daniel Smith, Mrs. Estelle Winnifred Stimpson, Mr. and Mrs. William Stubner, Mr. and Mrs. Dwight C. Tracy, Giulia Valda, Mr. and Mrs. Joseph M. Walsh, Laura Brooks Wallace, Mr. and Mrs. Guy Morrison Walker, Mr. and Mrs. Charles Zaring.

Madame Ziegler's Saturday afternoon musicales continue in earnest. At the last one Madame Litzner and some of her pupils were the guests; they were cordially received. Kada Clark, Elaine de Gilbert and William W. Willis were among these. The Ziegler pupils who sang were Elsie Ray Eddy, Elizabeth Pyle, Jean Marie Honore and Charlotte Menstell. Their singing was marked by

Troostvyk, violinist, delighted all. Among those present were Mrs. Daniels, Chester French, Dr. Rübner and Mrs. Rübner, of Columbia University, Mrs. H. Livingstone, Mrs. Tillman, Mr. Curtis, the Misses Curtis, the Misses Gomez-Casseress, Mrs. Crane, Martha Phillips and Mrs. Houghton.

Franklin Riker's musicale at the Sykes studio on East Sixty-sixth street, April 22, had on the program songs by Hahn, Debussy, Strauss, Lehman, MacDowell, Class, Hue, Massenet, and two of his own compositions, "Gone" and "The Blackbird." Mr. Riker sang with tasteful conception and with intellectual appreciation, his voice agreeable, his enunciation distinct. Mary Taylor Williamson, with plentiful technic and temperament, played piano pieces which greatly pleased her hearers, so that she had to give encores. She should make a name for herself here. Arthur Gramm, violinist, with his attractive young bride of six months at the piano, played solos with sweet tone and plentiful expression. Mrs. Riker played for Mr. Riker. The musicale was given under the patronage of Mrs. Donald E. Catlin, Mrs. Casper William Dean, Mrs. William J. Ehrich, Sr., Mrs. William J. Ehrich, Jr., Mrs. B. Pierrepont Flint, Mrs. Antonio Frabasilis, Mrs. Henry Ho'den Huss, Mrs. Clarence Mason Learned, Mrs. Frederic Mead, Mrs. Arthur Philips, Mrs. Rastus S. Ransom, Mrs. James Greenleaf Sykes, Mrs. Margaret Beecher White, Mrs. James Spurr Whitman, Frank Seymour Hastings, Henry Holden Huss, Arthur Edward Stahlschmidt, James Greenleaf Sykes, and Charles Lee Tracy.

The band at the Ringling Brothers Circus is evidently directed by a man of wit and brains, for when the elephants roll the big casks the band plays "Roll Along," and when the military procession occurs they play Chopin's "Military Polonaise." There are frequent instances of this sort, and, needless to say, there is perfect unity and good taste in everything. Such music gives dignity and importance to the spectacle.

Parson Price's pupil, Bonnie Maud, is winning golden notices of her singing and acting, the most recent instance being a performance at the Berkeley Theater of "Sixty Years Young," by Cornelia Barnes, a member of the Art Workers' Club, for whose benefit the affair was given. Mr. Price, who has been ill with rheumatism for a month past, is again on his feet.

Zoltan de Takach Gyongyoshalasz, the Hungarian-American piano virtuoso and teacher, is in charge of the music at the Homestead School for Girls, Flushing, L. I. He spends two days weekly at Floral Park, where he has a large class of promising pianists. Recent issues of local papers mention his work with many compliments.

The Landon Orchestra (French artists) played for the Eclectic Club April 14; for the New England Club April 15; at Delmonico's April 20, and at the Clio Club affair. Ada Landon Hand is the pianist and director.

Florence Mosher, the pianist and teacher, has removed from 100 East Seventy-third street to 137 East Seventy-third street. She is well known as an exponent of the Leschetizky method, as pianist for the Burbank-Mosher lectures on the music of various countries, and in charge of the music at a leading private school.

Wright Kramer gave the last of the Burton Holmes Travelogues at the Lyceum Theater April 19, the subject "Fez" in Morocco. Moving pictures and colored views, beside the interesting talk by Mr. Kramer, made it an enjoyable matinee. It is announced that Mr. Holmes will personally give a course of lectures early next season.

Philip James conducted a performance by the choir of Waverly Congregational Church, Jersey City, of "Gallia" and "Hear My Prayer" Sunday, April 25, Mary Helen Howe (Maria Celli) singing the obligato soprano part. The chorus of eighty vested singers did well, and Miss Howe's singing was much admired by a large audience. William J. Smith was trumpeter. Mr. James deserves credit for his earnestness and enthusiasm, which his aiding in giving this church a prominent position in musical matters. He gave an organ recital at the Second Moravian Church, Jersey City, April 28, assisted by Carol Krauss, soprano, and E. Maud Clyde, contralto.

Mrs. S. C. Ford, of Cleveland, well known here (the first soprano to sing "In a Persian Garden" in the metropolis), is director of the Rubinstein Club, female, voices, of Cleveland. A recent concert under her baton is highly praised in a local paper, complimenting both club and conductor on the artistic standard achieved.

Maurice Nitke, the violinist, delighted some hundreds of people at Carnegie Lyceum Sunday evening by his playing of "Adoration," by Borowski, a menuet by Beethoven, Spanish dance by Sarasate, "Dutch Dance" by

**NEXT SEASON**  
**Return of WÜLLNER**  
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beauty of tone, clearness of diction and sincerity of interpretation.

Inga Hoegsbro's piano pupils were associated in a recital in the Babcock studios, Carnegie Hall, April 24. They played pieces by Streabog, Grieg, Beethoven, Mendelssohn, Sinding, and others, in very creditable fashion, and the rooms were well filled.

George Bornhaupt, the cellist, was soloist at a musical matinee a fortnight ago, given by Madame von Elsner, Park avenue. Six pupils of the madame sang, assisted by six artists who are more or less known. Mr. Bornhaupt played the berceuse by Godard, and an obligato to songs sung by Vera Hope Finlay. The pupils who sang were Josephine Shea, Miss Finlay, Ethel Browning Miller, Lillian A. Montgomery, Sadie Sewell and Annie Sewell.

Carl Deis and Bernard Sinsheimer concluded their series of four sonata recitals at the Bushnell studios April 25 when they played the "Kreutzer Sonata," and the G major sonata, op. 10, by Beethoven. Genevieve Thomas, vocalist, sang "Ich Liebe Dich" and "Der Wachtelschlag" by Beethoven.

An interesting hour, including a talk on "The Music of India" by Mrs. Arthur L. Smith, was spent April 22 at the residence of Miss M. A. Phillips of West Seventy-second street. It was illustrated by Bantock's "Songs of India," artistically sung by Susette LeBrun, of England, and Miss Moore, of Cranford, N. J. Ethel A. Roberts, a fine pianist, of Pasadena, Cal., and Miss T.



Dittersdorf, "Le Douleur" by Cass, "Perpetuo" by Van Goens, several of these being novelties; and ensemble numbers with a piano player, manipulated by C. R. Macauley. He played with beauty of tone and expression, and is fast making high reputation for himself. Mme. Van Veen, soprano, Harry McClaskey, tenor, and M. C. Maynier, accompanist, assisted.

Mrs. Carl Schroetter, soprano, directed a performance of a Japanese operetta at Ridgefield Park, N. J., recently, a cast of thirty-six people making up an enjoyable performance. The pianist was Maleva Harvey, and the title role was sung by Wilmar Stieh.

Malcolm Clegg Maynier played the accompaniments at the Nitke concert, Carnegie Lyceum, playing splendidly throughout. He has frequently been heard the past season, and his playing is always musicianly and sympathetic. He accompanies with discretion, yet with warmth, and gives good support. Mr. Maynier is a pupil of the well-known pianist, Herman Epstein, of Carnegie Hall.

Moritz E. Schwarz plays the following pieces on the great organ, Trinity Church, Wednesday, April 28, at 3:30 p. m.: Toccata and fugue, D minor, Bach; pastorale, Rheinberger; grand chorus, Kinder; andante in E, Guilmant; "Meditation," Mailly; allegretto in B minor, Guilmant; "Finale" in D, Lemmens.

Dorothy E. Sussdorff, of Brooklyn, violinist and composer, some of whose works have been produced at the Manuscript Society concerts, is to be married to Dr. Charles A. Drake Wednesday evening, April 28, at Christ Church, Brooklyn.

Anna R. McIntyre will give a dramatic recital at the Hotel Plaza, to-morrow evening, Thursday, under favorable auspices. Miss McIntyre will have the assistance of Alice Dean, violinist, and Frances Pelton Jones at the spinet and harpsichord.

Rosa Hagopian, a young New York soprano, and pupil of Delia Valeri, has been engaged to go on the concert tour which Constantino and de Segurula, of the Manhattan Opera House, will make in this country next autumn. As a token of gratitude to her teacher, Madame Valeri, Miss Hagopian will assume the name of Dora Valeri, and she will hereafter be so advertised as a singer. Mr. Constantini heard the young soprano at a recital given last March at Madame Valeri's studio, 345 West Fifty-eighth street, and he was delighted both by the beauty of her voice and finish of her singing. He predicted that she would be successful. It was Cleofonte Campanini the conductor of the Manhattan Opera House, who advised the young lady to study with Madame Valeri.

Mrs. A. M. Virgil, director of the Virgil Piano School, 21 West Sixteenth street, New York, is giving a series of piano recitals in New York and vicinity. A special feature of this celebrated school is the class of public performance, open to pupils of all grades who are in good standing. To this end two school recitals are given each week on Tuesday and Friday afternoons. The best players of these classes are to take part in public recitals. Public recitals by pupils of the Virgil Piano School are

well known and highly appreciated by music lovers in New York, for the playing, almost without exception, is not only charming, but exceptional to a very marked degree. Consequently the recitals given on Monday and Tuesday evenings, April 19 and 20, found every seat in the conservatory hall taken in spite of the rain and very disagreeable weather. Fine programs were prepared for each occasion which were well played and thoroughly enjoyed. Encores were evidently in order, and were responded to with delight by the facile and ready players. The players for Monday evening were Harry Tierney, Miss Ida Milhauser, Miss May Hancox, Miss Ida Volk, Kate Blaser and Eda Bessi. Those who played Tuesday night were Eleanor Ferris, Letta Bloodgood, Agnes Smith, Sydney Parham, Lucille Oliver and Harry Tierney. Young Harry Tierney's playing and that of little Lucille Oliver was certainly phenomenal. It will be remembered that these pupils are the ones who have accompanied Mrs. Virgil on a number of concert tours, playing with marked success and winning golden opinions and hosts of friends and admirers.

Mabel Odell, a pupil of Helen Gauntlett Williams, of 134 Carnegie Hall, has been chosen from a score of applicants for the position of soprano soloist at the Congregational Church, South Norwalk, Conn. Miss Odell is young and blessed with a voice of beautiful quality. Ida Straussburg, another girl who is studying with Miss Williams, has been engaged as soprano of Grace Methodist Church, New Haven. She has a high and pleasing voice.

#### IN PLEASANT PLAINFIELD.

PLAINFIELD, N. J., April 26, 1909.

The crowning event of the week was the singing of "Elijah" by the Grace Episcopal Choir, assisted by the Cranford Choral Society and the choir from the First Methodist Church. The oratorio was given under the direction of William MacClymont, who has been known to Plainfield for fifteen years. The principal solo parts of the work were sung by Grace Carroll, William Tallamy and Arthur Chamberlain.

The same night (Thursday) the pupils of the National School of Music, under the direction of Harry Weber, gave one of the best musicales of the season at the Park Club. The musicale proved a big success, and Mr. Weber won much applause for the manner in which he conducted.

Friday night William P. Dunn, the retiring organist of the Crescent Avenue Presbyterian Church, gave his last recital. He was assisted by James Stanley, basso.

Anna Case, who for a long time was leading soprano at the First Presbyterian Church, sang here for the last time yesterday. Miss Case will study for grand opera next season.

J. W. LYMAN.

The oratorio, "The Seven Last Words of Christ," by Father Hartmann, had an exceptionally successful performance in Munich under the composer's direction. The Prince Regent of Bavaria, who was present, decorated Father Hartmann with a high order. The same composer's "The Last Supper" is shortly to be produced in Naples and Breslau and his "St. Francis" will be done in Florence, Bamberg and Ingolstadt.

#### AUGUSTA COTTELOW'S FAREWELL.

The popular and uncommonly gifted pianist, Augusta Cottlow, gave her farewell recital at Mendelssohn Hall last Friday evening, preparatory to a trip abroad, which may keep her in the European concert centers for all of next season and perhaps longer. A large number of Miss Cottlow's friends and admirers made the evening memorable by crowding Mendelssohn Hall, and applauding the artist enthusiastically after every number of the following program:

Seventeen Variations Sericuses.....Mendelssohn  
Intermezzo, A flat major, op. 76.....Brahms  
Novelette, F sharp minor, No. 8.....Schumann  
Two etudes, F minor and D flat major.....Chopin  
(Composed for the Moscheles and Fetis Method.)  
Ballade, F major, op. 38.....Chopin  
Sonata Eroica, op. 50.....MacDowell  
Etude, G minor, op. 7.....Zurembaki  
Barcarolle, G minor, op. 10, No. 3.....Rachmaninoff  
Mephisto Walzer.....Liszt

It must not be supposed that the audience applauded merely because it was well disposed toward the young and sympathetic artist. Justice demands the explicit statement that Miss Cottlow proved to be a revelation even to her most devoted admirers, for never before has she played here with such kindling spirit, intense emotional appeal, musical mastery and brilliant, scintillating technic. She seems to have "found herself" completely in an artistic sense, and the result was that she delighted her hearers with piano art of the most refined, appealing and compelling description.

In the Mendelssohn and Brahms numbers dignity of interpretation and beauty of tone production were the prime factors. The Schumann number had romance, tenderness, whimsicality and fiery abandon—the proper concomitants of a correct and effective Schumann reading. The Chopin group marked the climax of the concert's offerings, in dramatic conception and impressive execution, and very deservedly called forth an imperative encore.

Miss Cottlow has devoted herself for years to the cult and propagation of MacDowell's compositions, and her zeal in their behalf is comprehensible after hearing her performance of the deeply felt and grandly built "Sonata Eroica." It is a work that, because of its cryptic character in parts and its innumerable technical difficulties, must of necessity remain a sealed volume to pianists of only ordinary resources of mind and finger. Miss Cottlow showed that she penetrated fully into the meaning and intention of MacDowell's music, and her performance reached a truly epical degree of authority and poetical eloquence.

At the conclusion of the concert, a veritable ovation fell to the lot of the pianist, and showed in no uncertain way how significant is the rank which Miss Cottlow now has won in the esteem of the musical public of this town. Her many well wishers hope she will repeat her triumphs abroad, and in this sentiment THE MUSICAL COURIER joins most heartily.

#### Madame Armond's Pupil.

Marguerite Travis, one of Mme. Armond's many promising pupils, sang recently at a musicale given for the G'ee Club of Public School No. 9, and made a most favorable impression by her beautiful voice and style of singing. This young lady, who, by the way, is the possessor of great personal beauty and charm of manner, will surely attain great artistic results under the excellent instruction of Mme. Armond.

Kienzi, Buttykay and d'Albert were desirous of setting to music the Danish drama "A Marriage of the Revolution." Buttykay obtained the coveted privilege.

Fritz Kreisler gave four concerts at Frankfurt, all of them being immensely successful.

The Mannheim Philharmonic concerts were well attended this season.

## VIRGIL

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### GRAND OPERA IN CHICAGO.

Second and Last Week.

Gadski as Isolda.

Two magnificent productions stand out in the second week of opera by the Metropolitan Opera Company, "Tristan and Isolda" and "The Marriage of Figaro." Gadski, as Isolda, dominated this week's operatic productions. Nothing to equal her Isolda has been seen on the Auditorium stage in years. Her characterization of the part, the lyricism of her vocal art, her queenly bearing and beauty, stand out in cameo clearness against the background of the entire two weeks' operatic productions. The cast was Gadski, Homer, Anthes, Goritz, Hinckley and Mühlmann. The conductor was Alfred Hertz, who conducted with much discrimination in tempi and dynamics. One hesitates to use the superlatives wonderful and marvelous, in speaking of a singer's art and impersonation, but no other terms serve to express Gadski's art, histrionically and vocally, in the role of Isolda. In the opening act, her conception of the scornful, menacing princess was superb; in the second act, where, with Tristan, the beautiful "Träume" is sung, Gadski's voice was resplendent in its resonance, in the beauty of its mezza voce, and in the sympathetic portrayal she gave of this phase of the Isolda character; and, in the closing scene, Isolda's death, the beauty of pathos in her voice always characterizing her interpretation of this number, even when heard on the concert stage, was something that must long remain in the memory of her audience. The demands of this role are tremendous, but Gadski meets every demand with the art and grace of voice and mind. The high tones of the voice called into use in this particular role show the deficiency or command of a singer's resources in no uncertain way, but Gadski's superlative control is one of her great means to an end. Her middle register is resonant to the last demanding degree, and her lower tones have a peculiarly affecting timbre that is individual and beautiful. Of the female members of the Metropolitan company, she is the one great Wagnerian singer. Georg Anthes, who was the Tristan, failed to impress in this part. He was much more effective in his histrionic portrayal than vocally; his capacity for scooping tones becomes an aggravation in a long vocal scene, such as the third act demands; and this, coupled with a capacity to sing off key, marred the perfect ensemble that should have been, but was not. This same capacity to scoop tones mars the work of Louise Homer. Madame Homer invariably takes her higher notes along this route, and, combined with a thickening of the tongue, destroys what would otherwise be an organ of rich tonal beauty. Even under the cloud of these detracting faults the beauty of the voice is now and then apparent.

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### Pasquali as Susanna.

Monday evening, April 19, Mozart's beautiful "Figaro" was given in Italian. The bright particular star of this production was Bernice de Pasquali, as Susanna. The tonal beauty of Madame Pasquali's voice, her absolutely pure and clean technic, combined with her dainty conception of the role, were a delight both to the ear and the eye. The flexibility of her voice, a charm all in itself, was displayed to splendid advantage in the "Zephyr" duet with Gadski, which was one of the most charming numbers heard on the stage during this season's engagement. Not in many years have opera patrons been permitted to listen to a Susanna who sang the role with such perfect breath control, such sparkling clearness of technic in her coloratura, and who phrased her work according to the demands of the Mozartian music. In the closing scene Madame Pasquali sang the "Deh vieni, non tardar" with charming nuances of tonal beauty. In Gadski and Pasquali the Metropolitan force have two stars of the first magnitude. The complete cast was Gadski, Farrar, Pasquali, Mattfeld, l'Huillier. Conductor, Hertz.

### Rappold as Aida.

The second production of Verdi's "Aida" brought forward Marie Rappold, the young American singer, in the title role. There is no finer voice timbre on the operatic or concert stage today than the Rappold timbre. It has an individuality all its own, a distinction that makes it a thing apart from the voice multitudes. It contains a certain luscious quality, a purity of resonance, a sheer beauty of tonal quality, that alone would place its possessor in the foremost ranks, even if she possessed nothing else. But Madame Rappold has also temperamental gifts and an appreciation of the fitness of things, which qualities of the useful kind enabled her to present an Aida of surpassing beauty, vocally, histrionically and as to the externals of dress and makeup. As to voice, the exquisite coloring in the "Ciel azzurri," and the marvelous mezza voce were beyond any similar attempts in this same aria ever heard on the Auditorium stage. Madame Rappold rightfully received an ovation. Marianne Flahaut was the Amneris. She was good to look at, which compensated for much. Riccardo Martin substituted for Zenatello, as Rhadames, in a very capable manner. Mr. Martin does not compass though the necessary vocal attributes for a role such as Rhadames, possessing neither the lyric voice of a Caruso nor the dramatic instincts, either of which attributes alone will carry the part through with tributes to the verities of the role. No doubt there are possibilities latent in Mr. Martin's voice, but he is not yet ready to actualize them. He was too much the timid amateur on Friday night, which was immediately and painfully evident in the "Celeste Aida." As Pinkerton (in "Madame Butterfly") the day before Mr. Martin was much more at home. Amato was again the sterling artist as Amonasro. The cast was Rappold, Flahaut, Martin, Amato, Didur, Rossi. Conductor, Toscanini.

### "Parsifal."

Another production of striking beauty in its staging and mise-en-scene was "Parsifal," given Sunday, April 18. The cast was Fremstad, Anthes, Amato, Hinckley, Goritz, Witherspoon. Conductor, Hertz. Fremstad was an excellent Kundry in the various phases of the Kundry evolution. Considering the short time in which Georg Anthes had to prepare the role of Parsifal, he gave a worthy interpretation, but he missed all bel canto effects and de-lamed the role in a semi-conversational manner. The strong character vocally as well as histrionically was Amato's Amfortas. This artist was in fine voice, as he has been on every occasion he has been heard during the two weeks' engagement, and he met the demands of this exacting role in a way that covered himself with exceptional glory in both his singing and acting. In the flower scene in the second act the chorus sang so abominably off pitch that the entire effect was destroyed. Allen Hinckley, who was Gurnemanz, though he has a powerful voice of a certain smoothness of tone, is so monotonous, lacking all shades of tonal nuance in his singing, that in the long

recitals given Gurnemanz, he became tiresome beyond all bounds.

Other productions of the second week's opera were Humperdinck's "Hänsel and Gretel," "I Pagliacci," "Madame Butterfly," "Tannhäuser," "Faust," "Manon," and "Götterdämmerung."

The Metropolitan Opera House Orchestra, under the direction of Arturo Toscanini, was one of the great attractions of the operatic engagement. The finish and polish, the emotionalism and dramatic verve it took on under the Italian's baton was one of the things to marvel at. Like a great general who takes command of his men, when Toscanini takes the conductor's chair, there is an immediate mental and musical telepathic understanding and responsiveness to greatness, and the same body of individuals become suddenly electrified with astonishing results. This is observable to the least critical when Conductor Toscanini is in command.

The Theodore Thomas Orchestra played its last program of the season April 24. There have been twenty-eight programs and the season has been one of success in every way. The program for the last concert was as follows:

Overture to Euryanthe.....Weber  
Symphony, No. 6, Pathétique, B minor, op. 74.....Tchaikowsky  
Tone poem, Don Juan, op. 20.....Strauss  
Siegfried Idyl.....Wagner  
Festival March and Hymn to Liberty.....Kaun

Myrtle Elynn, the young American pianist, who is now under the management of Haensel & Jones, left April 22 with the Chicago Symphony Orchestra, for a tour of the West which will open in San Francisco April 26. A special train was chartered, which will be used throughout the tour.

Birdice Blye has just returned from a successful series of recitals in Iowa, Nebraska, and South Dakota. Her engagements in the latter State included recitals at the University of South Dakota, at Vermillion, and Yankton College. Madame Blye has still a number of engagements to fill this season, which has been a very busy one, as she has played in the East, South, and in almost all of the Middle Western States.

The following program will be sung by the Chicago Mendelssohn Club, Harrison Wild, conductor, in Orchestra Hall, April 29:

Te Deum Laudamus.....Daniel Protheroe  
The Song that You Sang Long Ago.....Tchaikowsky-Root  
The solo by William E. Johnson.  
A Hong Kong Romance.....H. K. Hadley  
The Red Man's Death Chant.....Paul Bliss  
Lochinvar.....William G. Hammond  
The solo by Chas. F. Champlin.  
Requiem.....Franz Liszt  
Quartet—Messrs. Barnard, Ross, Preston and Dr. Williams.  
Accompaniment—Organ, piano, trumpets, trombones and kettledrums.

Bugle Song.....Arthur Foote  
The Rose and the Gardener.....Edgar Thorne  
Wine, Woman and Song.....J. Strauss

The soloist will be Frederic Martin. The Mendelssohn Club will hold its annual election May 4, for officers, musical conductor, and membership committees.

Among the very talented young violinists of this city is Mary Cox, a graduate of the American Conservatory of Music, where she is now teaching. Miss Cox recently appeared at one of the faculty concerts of the American Conservatory, and received hearty congratulations on her work, both from the audience and from the management of the conservatory. Miss Cox is a Terre Haute girl, and has been a pupil of the violin for years, and although one of the younger members of the profession she gives great promise for the accomplishment of great things in the future.

The music department of the Abraham Center has announced a series of three spring musicales, the first to be given April 27 at the home of Mrs. Ira Nelson Morris.

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when the program will be given by Paloma Schramm and Mrs. J. N. Eisendrath. May 5 a morning musicale will be given at the home of Mrs. Warren McArthur, when the "Art and Music of Japan" will be the topic. This program will be given by Mrs. Joseph Hiner and Bertha Jaques. May 11 a third musicale will be given at the home of Mrs. D. Harry Hammer. At this musicale Wilbur D. Nesbit will give interpretations and Marian Fielding will assist with the musical program.

Florence Hodge, organist of the Edgewater Presbyterian Church, gave an excellent organ recital April 15 at the church, with the assistance of Anna Rankin, contralto.

The Cosmopolitan School of Music and Dramatic Art announces a series of faculty concerts to be given in the Auditorium Recital Hall May 3, 17, 31 and June 14. Among those announced on the program are Frederick Morley, pianist; Marion Green, baritone; Hanna Butler, soprano, Dr. Carver Williams, bass; Mrs. Wilard S. Bracken, contralto, and Harold Henry, pianist. The first in a series of Tuesday afternoon students' recitals, to be given at Cable Hall, took place April 20, when the program was given by Bessie Byers, Jean Welch, Alma Wilson and Marian Coryell.

Emil Liebling announces a complimentary piano recital to be given by his pupil, Alma H. Wallace, at Kimball Hall April 27. Mr. Liebling will assist in the Saint-Saëns polonaise for two pianos and in the Henselt concerto.

A piano recital is announced by Frances Lee Moore, of the faculty of the Sherwood Music School, to be given in Assembly Hall, Fine Arts Building, April 29.

EVELYN KAESMANN.

#### Meeting of Piano Teachers and Players.

Thursday evening, April 8, the New York branch of the International Society of Pianoforte Teachers and Players held a meeting at the Waldorf-Astoria, at which there was a good attendance of members and their friends. The president of the society, M. Constantin von Sternberg, gave a very interesting talk on Chopin, interspersing his remarks with selections from the composer's works. His sketch of the Polish musician was a very fascinating one. In well chosen language he quietly brought out not only many points with which the average musician is conversant, but others which intimate acquaintance as a young man with musicians who had come personally in touch with Chopin had brought to his knowledge.

In illustration of the remarkable etudes, which introduced entirely new features in technical study besides being compositions of great musical beauty, the lecturer played the one known as the "Revolutionary Etude." A nocturne was given to illustrate the poetic strain with which Chopin was so richly endowed, also the *dis-couvert* of that which he termed (perhaps somewhat infelicitously) *tempo rubato*; and the "national note," so strong a feature in the works of the Polish composer, was emphasized by the playing of three mazurkas and the A flat polonaise.

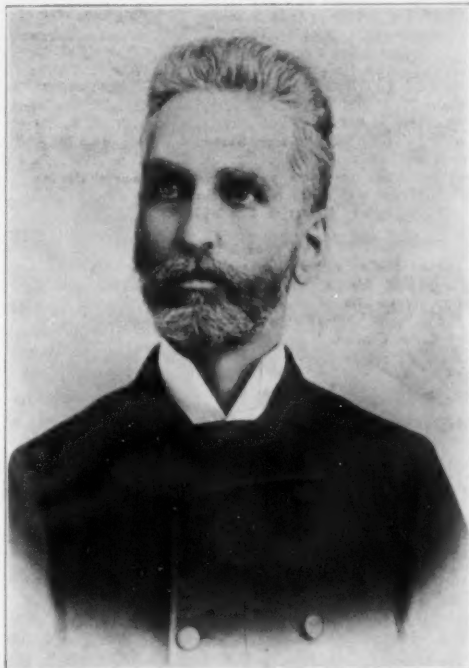
At the close of the talk a hearty vote of thanks was accorded Mr. Sternberg for his interesting talk and artistic illustrations. Then followed a pleasant social time.

At a performance of Wagner's "Tristan and Isolde" in Parma last season, the Italian audience got so enthusiastic over Isolde's dying song, the "Liebestod," that she had to be "revived" and sing it all over again!—New York Evening Post.

#### Goodrich Will Go to London.

Alfred J. Goodrich, the American author, theorist and composer, will sail the last of May for the English capital. Mr. Goodrich has seen nearly all of the New World, and now he goes on a tour of observation to the Old World with headquarters in London. It is to be hoped that Mr. Goodrich may return ere long to America, for there are few in either hemisphere who could fill his place as writer and teacher of musical theory nor could any one else have written his Analytical Harmony, Theory of Interpretation, or Guide to Memorizing.

Mr. Goodrich's plans are not known, but it is to be presumed that he will seek an Old World publisher for his Synthetic Counterpoint. This was completed several years ago, but in teaching the new system he was dissatisfied with the last two chapters on fugue, because "only about four



ALFRED J. GOODRICH.

students out of ten succeeded in evolving a presentable fugue work.

"I now have it," he said, "so that the entire ten will succeed."

Some of Mr. Goodrich's orchestral works or arrangements will probably be heard in London during the coming season.

#### Kruger to Give a Recital at Mount Vernon.

Georg Krüger, the distinguished pianist, has been engaged to give a recital in Mount Vernon, N. Y., May 7. The program will comprise compositions by Beethoven, Chopin, Brassin, Genss, Leschetizky and Liszt.

As a farewell to Bremen, Professor Panzner (since moved to Düsseldorf) conducted Berlioz's "Requiem" at the eighth Philharmonic concert. The ninth concert was led by Ernst Wendel, Panzner's successor. He conducted Mendelssohn's "Hebrides" overture, Brahms' C minor symphony, and Strauss' "Tod und Verklärung."

#### Cornell Artist Pupils' Recital.

The A. Y. Cornell studios, in Carnegie Hall, were again filled last Friday evening, this time to hear his artist pupils, Edith C. Frantz, contralto, and Williams St. John, tenor, in the following program:

Amarilli	.....Caccini
Se tu m'am	.....Pergolesi
Return, O God of Hosts	.....Handel
.....Miss Frantz.	
Im wunderschönen Monat Mai	.....Schumann
Aus meinen Thränen sprössen	.....Schumann
Die Rose, die Lilie, die Taube	.....Schumann
Wenn ich in deine Augen seh	.....Schumann
Lass mich dein Auge küssen	.....Von Fielitz
Violets Everywhere	.....Von Fielitz
Song of Spring	.....Von Fielitz
.....Mr. St. John.	
Rosebud	.....Grieg
Morning Dew	.....Grieg
Hunter's Song	.....Grieg
Aus Meinen grossen Schmerzen	.....Franz
Er ist gekommen	.....Franz
Im Herbst	.....Franz
.....Miss Frantz.	
Aria, La Bohème	.....Puccini
.....Mr. St. John.	
Aria, Nadeshda	.....Goring-Thomas
.....Miss Frantz.	
Long cycle, Life	.....Landon Ronald
Prelude	
Down in the Forest (Spring)	
Love I Have Won You (Summer)	
The Winds Are Calling (Autumn)	
Drift Down, Drift Down (Winter)	
.....Mr. St. John.	
Duo, Il Trovatore	.....Verdi
.....Miss Frantz and Mr. St. John.	
A. Y. Cornell at the piano.	

Miss Frantz sings with lots of "ginger," articulates distinctly, and has, altogether, a pleasing style. Handel's "O God of Hosts" she sang well indeed, and some extremely high and low notes in Franz's "Im Herbst" and Goring-Thomas' "Nadeshda" aria were of good quality, clear and true. Mr. St. John has a smooth tenor voice, and excellent pronunciation of German, which made his singing of von Fielitz's "Lass Mich Deine Augen Küssen" especially enjoyable. A group of standard songs by Schumann were well done, and Ronald's five songs gave further opportunity for showing his lyric quality. Mr. Cornell co-operating by his temperamental accompaniments. April 23, at 8:30, the last of the recitals took place, the soprano, Florence M. Serene, singing the program.

#### College of Music Faculty Concert.

April 20 August Fraemcke, Hjalmar von Dameck, William Ebann, respectively pianist, violinist and cellist, and Rosemarie Campbell, contralto, united in a chamber music evening at the New York College of Music which gave much pleasure to the audience which crowded the hall to hear a program of modern music. The program closed with Malling's quintet, played by the foregoing executants, with the help of F. Lofenz-Smith and Joseph J. Kovarik, this being a work of highly modern features, and requiring most advanced virtuosity for its execution. Where Mr. Fraemcke finds time to keep up his practice, with his other numerous duties, is a wonder, but the altogether smooth performance was proof that time is somehow found.

The Beethoven festival in Bonn will take place from May 16 to May 20. There will be works also by Mozart, Schubert, Mendelssohn and Brahms. The participants will be the Halir Quartet, Klingler Quartet, Petri Quartet, Rosé Quartet and the pianist Risler.

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BROOKLYN, April 26, 1909.

David Bispham, hero among men and prince among singers, who has been in demand this season to sing the role of Elijah in Mendelssohn's oratorio, did the unusual thing at the performance of the great work by the Brooklyn Oratorio Society, Monday night of last week, of listening attentively to the chorus. The baritone turned around while the society sang the beautiful number "He watching over Israel," and for some moments seemed touched, and no wonder. Not in the memory of the writer have women's voices, particularly the sopranos, sounded as nearly angelic as human ears could wish. This is the chorus of angels which follows the trio "Lift Thine Eyes." The night was one to make all loyal Brooklynites feel proud of their local Oratorio Society, which Walter Henry Hall has trained to a state of the highest perfection. Evidently the members of the society worked hard in other directions, for, unlike many concerts in Brooklyn this season, there was a very large audience to hear Mendelssohn's masterpiece, which was the third concert under the auspices of the Brooklyn Institute this season arranged to commemorate the Mendelssohn centenary. Mr. Bispham, of course, sang the title role, and his interpretation was, as ever, notable for eloquence; it was a deeply moving and magnificent portrayal of the grand old prophet. Mr. Bispham sang the same part with the New York Oratorio Society, earlier in the season, but if anything, he was in better voice Monday night, and arose even to higher planes in his delivery of the immortal text. The soprano, Caroline Hudson, blessed with a voice of rare beauty, sang with dignity and charm, proving herself worthy to be ranked with the best oratorio singers of the day. Evelyn Fogg, announced as a contralto, is really more of a mezzo, but her voice is fine and she sang with much feeling. Cecil James, the tenor, distinguished himself, singing with a pure, ringing voice and with the purest English diction. Mr. James is an artist who ought to be heard more frequently at New York concerts. There is truly no need of importing tenors for oratorio with singers of Mr. James' caliber at hand. Felix Lamond, at the new organ in the opera house of the Academy of Music, and an orchestra of forty-five men, gave adequate support to the singers. Many glories of the night, however, belong to Mr. Hall. The conductor of an oratorio society, like the captain of a ship, has great responsibilities, and while doubtless Brooklyn values Mr. Hall's work with the Oratorio Society, it is hardly likely that the thoughtless ones realize to the full extent the services of this zealous and earnest musician.

Choir changes are now in the air: Frances Hewitt Bowne, of Pittsburgh, will succeed Alice Merritt Cochran as solo soprano at the Tompkins Avenue Congregational Church. Mrs. Clarence Eddy, contralto, succeeds Nella Brown Kellogg in the same choir. George C. Carré, tenor, and T. Austin Ball, basso, have been re-engaged. Clarence Eddy is the organist and choirmaster.

The Brooklyn Chorus, of which Robert G. Weigester is musical director, will give Gaul's oratorio, "The Holy

City," under the auspices of the Music Committee of the Hanson Place Baptist Church, at the church Thursday evening, May 6. The performance is for the benefit of the organ fund. An orchestra and Gertrude Belle Cobb, pianist, will assist the choral forces. The soloists are: Madame Richard Constantineau, soprano; Jane McNeil, contralto; Thomas Phillips, tenor, and Duncan Cornwall, basso.

Carl Fiqué, organist and choirmaster of Zion Lutheran Church on Henry street, near Clark street, assisted by solo and choirs of the church, gave the following program at a free concert at the church Thursday night, April 22:

Sing to the Lord.....Saint-Saëns  
Morning Song.....Barri  
Zion Church Choir.  
Seventh Symphony.....Beethoven  
Carl Fiqué.  
Aria for soprano, These Are They.....Gaul  
Anna Schorling.  
The Two Grenadiers (song for bass).....Schumann  
August Soennichsen.  
Aria for alto from Nadeshda, O, My Heart Is Weary.....Thomas  
Anna Treckmann.  
Meditation.....Gounod  
Mazurka (for violin).....Musin  
Norma Sauter.  
Indian Love Lyrics.....Finden  
(Three songs based on words from an ancient Hindoo manuscript recently discovered.)  
Katherine Noack-Fiqué.  
Schönster Herr Jesu.....Johann Hermann Schein  
Zion Church Choir.  
Still wie die Nacht (duet for soprano and bass).....Goetze  
Mrs. Fiqué and Mr. Soennichsen.  
Overture, Masaniello.....Auber  
Carl Fiqué.  
Second Easter Cantata.....Fiqué  
Zion Church Choir.

The Brooklyn Institute Bulletin of last week published the following regarding the Boston Symphony concerts in Brooklyn next season:

## THE BROOKLYN PHILHARMONIC CONCERTS

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THE BROOKLYN PHILHARMONIC SOCIETY

and

THE BROOKLYN INSTITUTE OF ARTS AND SCIENCES.

Department of Music, Women's Auxiliary Board.  
Academy of Music Building.

BROOKLYN, April 15, 1909.

To the Philharmonic Subscribers of the Season of 1908-09:

LADIES AND GENTLEMEN:—The Philharmonic concerts given by the Boston Symphony Orchestra during the past season have been most gratifying to all the subscribers. All the patrons of the concerts will welcome the fact that Max Fiedler is to continue as the conductor of the orchestra, and that arrangements for the giving of a series of five concerts next year have been completed.

The dates for the concerts will be November 12, December 10, January 14, February 25 and March 25. The prices of season tickets will be the same as during the current year, namely, \$7.50, \$6.00, \$5 and \$3.75, according to location.

Subscribers to the Philharmonic concerts by the Boston Symphony Orchestra of the season of 1908-09 may renew their subscriptions for the series of five concerts next season by filling out a subscription blank, sent on application, and mailing it to the office of the Institute.

Very truly yours,

THE BROOKLYN PHILHARMONIC SOCIETY.

THE BROOKLYN INSTITUTE OF ARTS AND SCIENCES.

One of the concerts overlooked last week was the recital given at the Pouch Gallery by pupils of the Master School (vocal department) Friday afternoon, April 16. A well arranged program of lieder and operatic arias and duets was presented by Clara Worth, Florence Libbey, Mortina Balch, Edna Goldsberry, Elsa Roemer, Belle Sheridan, Felicie Pauli, May Linnelle, May Kenney, Albert Spooner, Mabel Dunning, Pauline Hathaway and Mrs. Henry D. Love. Pedro Guetary, of the faculty, sang some Spanish songs, a number from "L'Africaine," and in a duet from "Philemon and Baucis" (Gounod) with Miss Pauli. The accompaniments were played by Miss Osborn and Eugen Haile.

As announced last week, Clara Clemens, the contralto, and Marie Nichols, the violinist, will close the Brooklyn

Institute concerts at the Academy of Music, Thursday evening, May 6. The two artists will present the following program:

Sonata in A minor.....Bach  
Andante. Allegro. Miss Nichols.  
An die Musik.....Schubert  
Zueignung.....Strauss  
Nacht und Traume.....Schubert  
Heimliche Aufforderung.....Strauss  
Miss Clemens.  
Chant Russe.....Lalo  
Miss Nichols.  
Aria from Samson and Delilah.....Saint-Saëns  
Miss Clemens.  
Serenade, op. 75.....Bruch  
Caprice.....Grieg  
Miss Nichols.  
When Love Is Done.....Bach  
Evie.....Bach  
Flow Gently, Sweet Afton.....Old Scotch  
The Danza.....Chadwick  
Miss Clemens.  
Der Spielmann.....Hildach  
La Visione (with violin obligato).....Vannucini  
Miss Clemens and Miss Nichols.

Elizabeth Grace Clark, soprano, a prominent member of the Chaminade Club (she sings solos at the forthcoming concert) and Dr. Eugene Walton Marshall, baritone, gave a combined song recital at the "Rusurban," with their teacher, Lesley Martin, at the piano. Mrs. Clark was especially successful in Tchaikowsky's "Was I Not a Blade?" and the berceuse. The program was a heavy one, with fourteen numbers for the soprano, all of them master songs, and the fair singer carried it out with freshness. She has a charming voice, finesse and repose. Dr. Marshall made a hit with "Dio Possente," having to sing an encore, "The Friar of Orders Gray," a popular number. Mr. Martin played inimitable accompaniments with sympathy and distinction, and contributed in large measure to the successful affair. A representative audience greeted the singers cordially.

E. L. T.

## Werrenrath Sings in Brooklyn.

Reinald Werrenrath, the baritone; William Grafiug King, violinist, and Edith Milligan King, pianist, united in a concert Friday night of last week in the music hall of the Academy of Music, in Brooklyn, under the auspices of the Brooklyn Institute. Mr. Werrenrath, who was never in better voice, sang with nobility of voice and dignity of style, "Caesar's Lament," from Handel's "Julius Caesar." Mr. Werrenrath's songs later in the program included: "The Forgotten Land," by Harriet Ware; "Ich Wandre durch die still Nacht," by J. Bertram Fox; "Molly's Eyes," by Hawley, and "Danny Deever," by Damosch. Mr. Werrenrath also gave a dramatic reading: "Princess of the Morning," with musical setting by Miss Ware. He was enthusiastically recalled, and by universal request repeated the number. Mr. Werrenrath's voice reveals the timbre that moves the multitude. This artist is a very young man, but his interpretations show the depth and artistic beauty of men of riper years and experience. The numbers played by Mr. and Mrs. King were enthusiastically received, and these fine musicians, both of them young and very much in earnest, were compelled to add extras. The Kings played first the Grieg sonata in F major and each played a group of soli. Mr. Werrenrath, by the way, was obliged to repeat his last song, "Danny Deever," and his delivery of the weird text by Kipling affected the audience by its intense dramatic coloring. Very likely next season Mr. Werrenrath will be heard earlier in the season at a Brooklyn Institute concert.

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PHILADELPHIA, Pa., April 26, 1909.

One of the most important events of the musical season was the Mendelssohn celebration which took place Tuesday evening, April 20, at the Academy of Music. For this concert a chorus of seven hundred voices was gathered together by combining a number of choral societies of Philadelphia and nearby cities. The societies taking part were the Choral Society of Philadelphia, the Mendelssohn Club of Philadelphia, the Schubert Choir of York, Pa., and the Church Choral Society of Reading, Pa. An impressive rendition of two choral works by Mendelssohn was given. The first number on the program was "The First Walpurgis Night," conducted by Henry Gordon Thunder, who is the director of the Choral Society of Philadelphia. This was followed by "The Hymn of Praise," conducted by Dr. W. W. Gilchrist, who has for many years guided the Mendelssohn Club on its successful career. The immense chorus made the works particularly effective, and the fact that these two numbers are admirably contrasted gave a pleasing variety to the program. The spirited "Walpurgis Night," although exceedingly beautiful, is very seldom heard here, this being only the second performance in Philadelphia in over twenty years. It is difficult, especially in the time, and this may be the reason that it is so frequently passed by. The soloists who added much to the evening's success were Zaidee Townsend Stewart, soprano; Helen S. Frame, soprano; Maude Sproule, contralto, of Philadelphia; Cecil James, tenor, and William Beatty, Jr., baritone, of New York. Mr. James achieved quite a triumph by his rendering of "Watchman, Will the Night Soon Pass?" in the "Hymn of Praise." Mr. Beatty also made a most favorable impression by his solo work in the "Walpurgis Night," this being the only number in which he took part.

The Manuscript Music Society held its annual concert of church and organ music April 21, at the Church of the New Jerusalem. Anthems were sung from the pens of Dr. David Wood, Frederic Maxson, David Crozier, and E. L. Justis. A composition for organ and strings by F. G. Cauffman was heard, and Isaac Barton and Ro'lo Mailland played original compositions for the organ. The activity of this society is one of the best indications of the healthy state of matters musical in Philadelphia.

Mirko Bellinski, cellist of the Philadelphia Orchestra, was heard in recital at Griffith Hall, Thursday evening last. Mr. Bellinski presented a program which speaks highly for musical taste and high ideals. Among the numbers played were Suite VI, Bach, for cello, unaccompanied; "Variations Symphonique," Leon Boellman; concerto in D major, Edward Lalo; sonata III, in A major, Beethoven. Paul Krummeich was the accompanist, and was most sympathetic and satisfactory in his work.

A piano recital was given at Witherspoon Hall, April 21, by Luther Conradi. This distinguished pianist, who never belittles himself or his art by playing a program of a trifling nature, played the following numbers with fine understanding and expression: Bach, toccata and fugue in D minor; Beethoven, sonata, op. 57; Schumann, "Papillons," op. 2; Chopin, etude, valse; Liszt, "Eclogue," Hungarian rhapsody, No. 12.

"Elijah," as sung by the Strawbridge-Clothier Chorus at the Academy of Music, April 19, impressed the large audience as this great work always does when well sung. Under the direction of Herbert J. Tilly the chorus has grown steadily in numbers, in power, and in steadiness and self possession, until it can now be called one of the largest and most important choral bodies in the city. In this performance, the good work of the chorus was backed up by an excellent quartet, which sang the solo parts, and consisting of Florence Hinkle, soprano; Mrs. Rus c'l K. Miller, contralto; Paul Volkmann, tenor, and Henri G. Scott, bass.

The final concert of the season was given by the Chamade Club Monday evening, April 25, at the New Century Drawing Rooms. Besides a miscellaneous program, a work by Horatio Parker for double quartet and soprano solo was given. Those taking part were Marie Zeckwer, Dorothy Johnstone Baseler, Harriet Woods Bawden, Susanne Dercum, Emma Rihl, Agnes Clune Quinlin, Hortense Brylawski, Gertrude Landis. Assisting was Bertrand Austin, cellist.

A concert which proved successful from every standpoint was given at Griffith Hall, Wednesday evening, April 21, by four local musicians, Marion E. Murdock, soprano; Harry J. Conwell, baritone; Clarence M. Cox, violinist, and Earle E. Beatty, pianist. To mention a few of the numbers which the audience seemed to appreciate the most there were Miss Murdock's songs, "A Madrigal in May," Newton; "April" and "A Summer Day," Nevin; "Lullaby," Beatty; aria, "Louise," with violin obligato, Charpentier. Mr. Conwell sang "On the Road to Manda'ay," Speaks; "In a Garden," Hawley; "Lolita," Buzzi-Peccia.

David's brilliant and melodious scherzo capriccioso, op. 16, and Gilbert Combs' reverie, op. 7, were effectively played by Mr. Cox. Mr. Beatty was heard in his own "Air de Ballet" and the Schubert-Tausig "Marche Militaire." The concert concluded with a vocal duet from Verdi's "Rigoletto."

The Fortnightly Club, directed by Maurits Leefson, was heard in concert at the Academy of Music, Saturday evening. Consisting of well trained men's voices, this exclusive club does fine work; usually being heard in the shorter part songs and chorals. The interesting program of Saturday, as arranged by Mr. Leefson, included the following: "Maytime," Rietz; "When I Know What You Know," Lachner; "Song of the Drum," Buck; "Chorale of Leuthen," Liebe; "Awake" and "Upon the Tide," Dubois; an ancient ballad, Kirchl. The choral numbers were interspersed with solos by Mary Hissem De Moss, soprano, and Karl Klein, violinist, both of whom are well known as admirable artists.

Of the many pupils at the Dietrich Piano School in the Keith Building, special mention should be given to Miss Rae D. Benjamin, a young Russian pianist, who, after a number of years' work in her native country, came to this country to study with Walter N. Dietrich, director of the school. It has been predicted that Miss Benjamin will enjoy a successful future as a concert pianist, as she already possesses that technic and beauty of tone which Mr. Dietrich's method seems to convey to all his pupils. Speaking of Mr. Dietrich as a pedagogue, reminds one that he is not only a teacher, but a brilliant pianist, and a lecturer on musical subjects as well, the Russian school of composition being his favorite topic when appearing on the lecture platform.

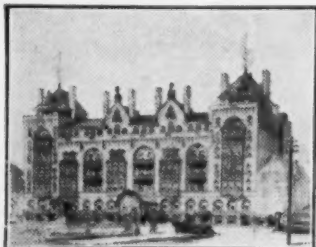
S. Wesley Sears was heard in an organ recital at St. Clement's Church, April 25, that night we'll delight any musician, and send a lover of Wagner's music into ecstasies. Three of this master's greatest compositions made up the program. These were the "Magic Fire Music," from the "The Walkure"; the "Ride of the Walkyries," and the prelude to "Lohengrin." Mr. Sears is a player who loses no legitimate artistic effect, so the richness, the thrilling climaxes, and magnificent harmonies of this recital can be imagined by those who were not fortunate enough to be present.

The Eurydice Chorus was heard in concert at Witherspoon Hall, April 15. A number of interesting part songs for women's voices were heard by Saint-Saëns, Brahms, Debussy and Pergolesi. The assisting soloist was Marie Zeckwer, who sang with all her usual charm and freshness of voice. Miss Zeckwer's numbers were "Bonjour, Suzon," Emile Pessard; "Milkmaid's Song," Horatio Parker; "A Toast," Mary Turner Salter.

Philadelphia will have the good fortune to hear David Bispham once again before the close of the season, as he is to be heard in song recital at Witherspoon Hall, April 27. The recital is under the auspices of the Philadelphia Wellesley Club, which is working vigorously to make it one of the events of the year. With such a favorite as Mr. Bispham in this city, this should be an easy achievement.

The models for the new Chopin monument to be erected in Warsaw were exhibited there on April 16.

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HOTEL NOTTINGHAM,  
BOSTON, MASS., April 24, 1909.

At the two Boston Symphony Orchestra concerts, Friday afternoon and Saturday evening respectively, Conductor Max Fiedler paid public tribute to the memory of the late Frederic R. Conjee, the lamented assistant manager of the orchestra, by playing the funeral march from Beethoven's "Eroica" symphony, and the large crowd present felt the solemnity of the moment. It was only recently that the orchestra was called upon to perform these same sad rites—the occasion having been the death of B. J. Lang, so long a distinguished figure in the musical life of this city. The final symphony concerts will be given next Friday and Saturday, winding up the season with a program made up of music of a lighter vein than usual, for example: two symphonies, the one Mozart's in D major, No. 35, and the other Beethoven's ninth in D minor, when the chorus of the Cecilia Society will assist in a novel manner—furnishing the choral part to this superb work, the solo singers numbering four. Other items of the orchestra's plans include this: That the last of the concerts for the season in Cambridge takes place in Sanders Theater Thursday evening, and an added interest attaches to the fact that Max Fiedler has put on the program a tone poem called "Norge," by Philip Greeley Clapp, one of Harvard's students. It is further stated that next year the orchestra begins its season on October 8. Mr. Fiedler will sail from New York May 4 for Hamburg.

An interesting event to many will be the entertainment given in aid of the Newsboy's Reading Room, including a chorus to be sung by 200 lads from the newsboys' ranks. The dates of the affair are May 7 and 8, and the place, Jordan Hall.

The winter's work of the Civic Service House will soon have its windup in a presentation of the little operetta, "The Gypsy Queen," with the annual dinner of the "Breadwinners" classes preceding the performance in Howe Hall. Mrs. John L. Gardner, Quincy A. Shaw, Mr. and Mrs. Henry Lee Higginson, Mrs. Mary Merton Kehew, Mrs. Lawrence Lowell and many others will act as patrons and patronesses of this worthy affair.

Bertha Cushing Child, contralto, is now teaching at the

Quincy Mansion School, an institution for girls, spending one day each week there besides attending to her church duties and studio pupils. Mrs. Child has had one of the very busiest seasons of her singing career, yet she seems none the less fresh and energetic, singing as her friends declare more beautifully than ever as the seasons pass.

The Choir Guild of All Saints' Church, at Ashmont, purposes to give an entertainment in Whiton Hall, at the Woman's Club House, Dorchester, this week. The boys have been prepared by their choirmaster, John Smallman. The musical numbers are said to be exceptionally well written.

Caroline Gardner Clarke-Bartlett's recital at Jordan Hall Saturday afternoon held unusual interest for a host of friends, because the career of this singer has been one marked with more or less eventful episodes—or at least it has in nowise been commonplace, inasmuch as it has become known as being more varied and brilliant in a given length of time, perhaps, than that of any other singer before the public today. Her recital, then, proved



CAROLINE GARDNER CLARKE-BARTLETT.

to be of felicitous moment to all present, as Madame Bartlett's sailing early in May as the guest of Madame Nordica during the London season, hints of a plethora of bright things yet to come, and the recital being a kind of unexpected treat, many were there to hear what constituted a program of rare enjoyment. There were German, French and English songs—all sung with that quiet and artistic charm in phrasing, diction and musical intelligence that showed her to be mistress of both text and melody, and the final group, one of "Children's Songs,"

in the singing of which this artist has no rival, the enjoyment and appreciation became infectious, and song after song had to be repeated, in fact this rule applied all through the program. Garrison's "Bobolink," and Mozart's aria, "Non so piu," were beautifully rendered. The rollicking fun which followed the singing of the final group, which the singer pleased to call "Children's Songs," and which seemed to hold a fund of allurements for grown-ups as well, left a delighted audience sitting clapping for more and more still. There were many flowers handed over the platform. Clara Tippet furnished her usual beautiful accompaniments.

It has been rumored that another Boston girl—Blanche Hamilton Fox, has been engaged for grand opera by the new impresario, Pinsuti, who will open the Academy of Music in New York early in September. If this is true, and good authorities affirm it, Boston again takes a forward step in musical progress, as in Miss Fox the New York management will have a singer of an already established reputation, for she achieved a distinction in her five years of opera in Italy, where, accompanied by her father, she won the plaudits of the entire country for her superior work as an artist. Miss Fox has studied in Paris and Berlin, adding to her repertory in both German and French. As Leonora in "La Favorita" during the carnival season in 1905-06, Miss Fox made her debut with great success, and since then she has been literally crowned with honors in all of the Italian cities where she has sung. She was only recently offered a five years' contract by the Manhattan Opera management in New York, but refused, as she did not wish to be "tied up" so long. On honor to which this young Boston woman still refers with pardonable pride is the fact that while in Rome she was asked by Don Perosi, the maestro of the Vatican choir, to sing the solo part to his then new oratorio, "L'Anima," before the Pope during his jubilee, but her contract at Venice would not allow of this.

Miss Fox's voice has received much praise for its rich, beautiful quality, and her pluck and energy are also assets toward her really great future.

The bulletin published by the Springfield Music Festival Association gives the following schedule of the concerts and rehearsals to take place in Springfield, Mass., May 6 to May 8, inclusive: First public rehearsal, Thursday evening, May 6, at 8 o'clock; second public rehearsal, Friday morning, May 7, at 10 o'clock; first concert, Friday afternoon, May 7, at 2:30 o'clock, Leo Schulz and orchestra; second concert, Friday evening, May 7, at 8 o'clock, Cesar Franck's "The Beatitudes," chorus and orchestra; third public rehearsal, Saturday morning at 10 o'clock, orchestra and soloists, with singing by the junior chorus; third concert, Saturday afternoon, May 8, at 2:30 o'clock, Josef Lhevinne, pianist, and orchestra; fourth concert, Saturday evening, May 8, at 8 o'clock, artists' night, miscellaneous program, soloists and orchestra. John J. Bishop and Emil Mollenhauer will conduct and John F. Ahern is to be the director of junior chorus, the latter being assisted by these soloists: Helen Champlin and Arthur Traver. The artists of the occasion are well known and are: George Hamlin, Charles Kitchell, Gwilym Miles, Ralph Osborne, Grace Bonner Williams, Florence Mulford and Geraldine Farrar.

Milo Benedict, the pianist, now located in Concord, N. H., was a caller at the Boston office of THE MUSICAL COURIER last week. Mr. Benedict, it will be recalled, married Gladys Perkins Fogg, the blind soprano, who was pronounced by Melba as having a voice worthy of winning its owner fame unbounded if certain conditions were met. Both Mr. and Mrs. Benedict are musicians of considerable importance, and have been heard in this city with much interest.

An official postcard announces this interesting event: At Jordan Hall, Boston, May 27, at 8 o'clock a complete representation of Gounod's "Faust" will be given by pupils of Arthur J. Hubbard. A chorus of fifty voices and the Boston Festival Orchestra, of twenty-five musicians, with Henri G. Blaisdell, conducting, and James Gilbert, stage manager, will assist. Caroline Hooker, Mae Kilcoyne, Katharine Roche, Charles F. Hackett, W. G. Provandie,

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The Juniors of Boston University recently gave a musicale in Jacob Sleeper Hall, participated in by the class quartet and the Girls' Musical Club, besides soloists, all members of the university. A production of "Twelfth Night" follows later in the week.

Tufts College had its fourth chamber concert in Goddard Chapel Friday evening, when the Hoffmann Quartet and George Proctor furnished the program.

Clara Tippet's annual pupils' recital will occur in May, when some very beautiful voices will be heard. Several of her most advanced Portland pupils will come to Boston and have a place on the program—among whom are well remembered Ethelynde Sylvester Smith, Inez Perry Turner and Helen King Marshall—all with voices that are a pleasure to hear. Of her Boston pupils, Grace Horne, Florence Kimball (Chicago), Mrs. Ross and others are recalled as being singers of decided ability, and the program will be most interesting.

Edith Wells Bly, a young girl, who has scored an excellent record in her piano work at the New England Conservatory of Music, will give a recital this Tuesday in Steinert Hall, with the attractive program which is appended: "Theme and Variations," Glazounoff; sonata in B minor, Chopin; "Gondoliera," Liszt; "The Rill in the Canoe," Chadwick; "Arabesques" on Strauss' "Blue Danube" waltz.

The People's Choral Union is an organization which has furnished a wholesome interest to many of the good citizens of the city, as it was promoted by those who felt the need of a choir of large motive and charitable intent. That this singing class has more than reaped the results wished for seems evident as the seasons pass, and the constant improvement on the part of the individual singers is another assurance that they are taking a live interest and getting into the spirit and understanding of the works performed. While these particular works are intended to be selected with a view to the capacity of the chorus at large, it may be kindly said this is not always evident, and the "Hymn of Praise," requiring, as it does, a goodly amount of virile energy—and by energy is not meant force—it would seem to belong to choirs of more experience and general musical ability. However, the chorus which gave it on Sunday evening, at its annual spring concert in Symphony Hall, made a commendable showing—all considered. The first number was Gounod's "Mass of St. Cecilia," and the warmth of its beautiful measures caused an audience of good size to cheer and applaud the singing. Forty players from the Boston Symphony Orchestra made some memorable effects, and the soloists, Alice Merritt-Cochran, Thomas Greene and Dr. Clarke, sustained their parts in a way to please the hearers. Mr. Wodell conducted.

The New England Conservatory of Music announces from time to time some recitals of interest to the many friends of this institution. Thursday evening, Frank Watson, one of the faculty, played a program from Brahms, MacDowell, Liszt, Paderewski and Chopin, while on April 21 there was a concert of chamber music by students of the wind instrument classes, under the direction of Clement Lenom. On the program of the latter there were Raff, Guilmant, Mozart, Berlioz, Dubois and Gouvy selections, when about twenty-five of the pupils of this department took part, acquitting themselves with unusual merit. On this Tuesday, Florence Fern Larrabee, class of '08, will play a program of piano pieces.

William Richardson (colored) gave a recital in Steinert Hall last Tuesday evening with the assistance of Maud Cuney, pianist; Antonio Portuondo, violinist, and Fred L. Doten, cellist.

In Odd Fellows' Hall, Manchester, N. H., Alfred Plumptre, pianist; Stephen Townsend, baritone, and Carl Faelten, director of the Faelten Pianoforte School, of Boston,

gave a concert, April 19, that attracted one of the largest and most demonstrative audiences of the entire season. Mr. Plumptre is a student of the Faelten School, and lives in Manchester, where he enjoys a reputation for being a sound musician, and teaches a large class. The fame of both Mr. Faelten and Mr. Townsend had preceded them, and their success was very evident from the way the enthusiastic crowd received them. The piano pieces by Mr. Plumptre, assisted in the final number by Mr. Faelten, were "The Erlking" Schubert-Liszt; "La Campanella," Paganini-Liszt; "Hungarian Rhapsodie," No. 12, Liszt; a group from MacDowell, and Saint-Saëns' "Variations on a Theme by Beethoven," for two pianos. The songs sung by Mr. Townsend were, as is usual with this artist, selected and sung with rare discrimination, and were the "Prologue," from "Pagliacci"; "Don Juan Serenade," Tschaiakowsky; "Dream in the Twilight" and "All for Fifteen Pennies," both by Strauss, and "A Pilgrim's Song," by Tschaiakowsky. The concert was a treat to the representative audience.

Metaphysical Hall held a large audience Thursday evening to hear the lecturer, Evelyn A. Fletcher-Copp, of Brookline, expound her attractive and world wide method of teaching children how to study music. Mrs. Copp spoke from the metaphysical viewpoint, and held her audience in her lucid and instructive way, and showed how actually supposedly "dull" children may learn all the rudiments of music, with its generally acknowledged long route, in a way that the child may become an intelligent thinker in the art, and at the same time a developed individual. To hear this attractive speaker tell it, it seems just play, and so it is, Mrs. Copp assured those who crowded about her after the lecture. When she sat down at the piano and played some of the compositions of children taught by her teachers, there was actual conjecture on the part of some present as to whether Mrs. Copp had not made a mistake and brought along instead some of the old time seventeenth century melodies written by the masters, so wonderful was the work done by these children who had been taught by the Fletcher-Copp music method. Many present declared they had never been so entertained, and asked Mrs. Copp many questions as to how it could be learned. Mrs. Copp will have her summer class in the woods of Green Acre, Me., as she did last summer, and already a large number have been enrolled on her class list of teachers.

The Faelten Pianoforte School will give two recitals in Huntington Chambers Hall this week. The solo numbers Monday evening will be played by some of the younger pupils of this institution. Thursday evening Alice M. Fortin, of this year's graduating class, assisted by Carl Faelten, will present a substantial program of classic and modern music.

Monday evening at Jordan Hall the final concert of the Art Club, formerly known as the Thursday Morning Club, will take place. Lilla Ormond, the contralto, will sing a group of French songs. Sunday afternoon Miss Ormond sang at the Tuileries at the concert given for the Boston College Building Fund, promoted by Father Gasson. There was a lecture on Dante, and Gertrude Holt sang. Again Miss Ormond excelled in her singing of a group of charming French songs, which delighted every one.

Charles E. Morrison, a good musical man, who "does things" in Haverhill, Mass., conducted the historical cantata, "Joan of Arc," last week, when Josephine Knight, soprano; Harold Tripp, tenor, and Earl Cartwright, baritone, were the artists who assisted the large Festival Chorus. The Pawtucket Orchestra was on hand, and the affair, according to the best press reports, was an all round success. It is generally known that choruses differ in quality and training, but this is what is said of the one in question: "The chorus by the choir was one of the most beautiful numbers in the final solo of Miss Knight, and one of the most majestic numbers was 'On to the Battle, On,' though each was sung with much dramatic fervor, which was most praiseworthy. Mr. Morrison and the members of the chorus, with the principals, are deserving of the heartiest congratulations. It was indeed a noble rendition and worthily conceived, and is due the highest appreciation."

The Fox-Buonamici School of Pianoforte Playing, with Felix Fox and Carlo Buonamici as the directors, announces a recital by advanced pupils to take place in Steinert Hall this Monday evening, when the following program will be played: Rheinberger's ballade; Debussy's arabesque in G; Chopin's impromptu in F sharp and study on black keys; Grieg's concerto in A minor; Rachmaninoff's barcarolle in G minor; Brahms' rhapsody in B minor; Sjogren's "Eroticon"; MacDowell's prelude, op 10; Schumann's novellette in E; Mendelssohn's presto, and Arensky's concerto in F minor. Those who will take part are Katharine Norton, Mary Swain, Ruth Wilson, Jennie Jewett Morandi, Blanche Marie Melanson, Alice Perkins and Mary V. Pratt.

"In a Persian Garden" will be given by the choir of the Fairhaven Church at the Memorial Chapel this Monday evening, adding excerpts from the opera, "Rigoletto," and other solos and duets. This choir is deservedly popular, composed, as it is, of Mrs. Robert N. Lister, soprano; Frederic Kennedy, tenor; Henrietta Rice, contralto, and Millard Bowdoin, bass.

Thursday evening there was an interesting recital by the pupils of the Lister Studios at Symphony Chambers. It was not the final one of the year, however, as that will occur soon, when some very interesting pupils are to be heard.

WYLYA BLANCHE HUDSON.

## YORK, PA., MUSIC FESTIVAL.

York, Pa., April 24, 1909.

All York has voted the music festival held last week a complete artistic success. The festival opened at the York Opera, York, Pa., Wednesday evening, April 21, Mendelssohn's "Walpurgis Night," with Frank Ormsby, Florence Mulford and Gwilym Miles as the soloists, and the York Oratorio Society, uniting in a spirited performance. The Boston Festival Orchestra, under the direction of Emil Mollenhauer, supported the singers. Besides the Mendelssohn work, which was but part of the program, the artists and orchestra added to the musical enjoyment of the night. Madame Mulford sang Santuzza's song from "Cavalleria Rusticana," and as an encore added a Southern lullaby by Adam. Mr. Miles sang the prologue from "Pagliacci," and as an encore gave Nevin's "Rosary." The chorus from "Faust," "Hail Bright Abode," was the closing number. The orchestra especially distinguished itself in the performance of the prelude to "Die Meistersinger."

Thursday afternoon, the orchestra and a chorus of children from the public schools gave the program. The music included: Overture, "Sigurd," by Reyer; Mandolina, Muller-Berghaus; "Marcietta," Sudesi; "Nut Cracker" suite, Tschaiakowsky; "A Night Hymn at Sea," Thompson; "Roaming," by Abt, and "Cradle Song," by Brahms, were the three selections given by the children. Marie Stoddard sang the polonaise from "Mignon" and Carl Weber played cello solos by Saint-Saëns and Boccherini. The matinee closed with the performance of the overture to "The Flying Dutchman" (Wagner).

The Baltimore Oratorio Society assisted the York Society at the final concert Thursday night, when Saint-Saëns' opera, "Samson and Delilah," was given in concert form. The leading parts were distributed as follows: Delilah, Florence Mulford; Samson, George Hamlin; High Priest, Gwilym Miles; Abimelech, Oscar Huntington.

The special train from the Monumental City with the chorus and distinguished visitors from there arrived in York about an hour before the concert. Everything went according to the schedule, and nothing happened to mar the success of the artistic side of the festival.

The local papers lavished praise upon all who worked to bring this musical pleasure to York, which is rapidly taking its place as a musical city.

PENN.

## Mrs. J. Edgar Rudge Ends Her Brief Visit.

Mrs. J. Edgar Rudge, managing director of the Delle Sedie School of Singing in London, was in this country last week, on a brief business trip connected with the school. Mrs. Rudge, who was formerly the concert singer, Julia O'Connell, of New York, returned to England last Saturday on the steamer Lapland.

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SOPRANO

### Music and the Woman's Press Club.

About three hundred women and a score of men enjoyed the program given at the April meeting of the New York Woman's Press Club, at the Waldorf-Astoria, Saturday afternoon, April 24. Madame von Klenner, the president, introduced the speakers, and Madame Alma Webster-Powell, chairman of the day, introduced the musical artists. Mrs. James S. Clarkson was the chairman of the reception committee. The order of the program follows:

Piano soli—  
Nocturne ..... Chopin  
Winter Wind Etude ..... Chopin  
Ida W. Gaylord.  
Progress in Modern Music.  
Carl Fiqué.  
Vocal, The Vision of the Ideal ..... Pirani  
Madame Webster-Powell and the Composer.  
Musical Art and Affection.  
Emma L. Trapper.  
Violin, Sonata for piano and violin in F ..... Grieg  
Edith Milligan King and William Grafing King.  
New York as a Musical Center.  
Clarence de Vaux Royer.  
Vocal duets—  
Lakmé ..... Delibes  
Seguidilla ..... Pirani  
Madame Powell and Marion Powell.

### Leo Braun, Teacher and Composer.

Leo Braun, whose pupils will give a concert at Carnegie Chamber Music Hall, April 29, belongs to that rare class of vocal teachers with a thorough musical education. By "thorough" is meant one who has studied piano, harmony, etc., with celebrated masters. Born in Breslau, Germany, Braun began his musical education at the age of five. His precocity alarmed his family, but as the boy seemed so healthful, he was permitted to play and the critics pronounced him a "prodigy." His gifts attracted the attention of Rudolf Thoma, director of the Breslau Conservatory of Music, and while Herr Thoma wanted him to study, he decided it was best to have the youngster take his lessons at the private residence of the master rather than at the Conservatory. Thoma taught his protégé for ten years, the studies covering courses in harmony and counterpoint, as well as piano. However, the boy was allowed to make his debut as a pianist at the Conservatory when he was nine. At the age of twelve, Braun composed songs. Among those which won popularity were "Frühlingsfeier," "Maaslied" and "Morgenlied."

When it was thought best to send the young genius to see more of the world, he went to Berlin, where he entered

the Royal Academy of Music, directed by the late Joseph Joachim. At the Academy, Braun studied composition with Max Bruch, Leopold Wolff and Engelbert Humperdinck. Assimilating the musical knowledge gained at this musical school of masters, Braun wrote orchestral compositions, which he himself later conducted at the performances at the Royal Academy. Then his love for singing asserted itself, and he began coaching vocalists for opera and concert.

Mr. Braun came to New York in 1904, and at once took up the work of teaching voice culture as well as repertory. A master of his training and experience did not have to wait long to secure the recognition, and the very first year he had succeeded in surrounding himself with an interesting class of pupils. Having studied methods thoroughly, Mr. Braun, as a matter of course, believes only in the old Italian or bel canto school. That is the best and only safe school for the training of the voice. As a teacher Mr. Braun is a constant source of inspiration to his pupils. While he is developing singers, artists of international renown are singing his songs. Madame Nordica and Madame Jomelli are among those who have added Braun lieder to their repertory. Some of his songs are gems, and as they are interpreted by the great singers, these composi-



LEO BRAUN.

tions are certain to become popular, at least as popular as songs of charm and musicianly caliber can ever hope to become. Schirmer is the publisher of some of the Braun songs, so singers need not delay in securing them.

### Manuscript Society Concert, April 30.

The fourth and last private concert of the Manuscript Society takes place Friday evening, April 30, 8:30 o'clock, at the National Arts Club, entrance 119 East Nineteenth street. Songs by Mr. Arens, the president, sung by Edna Showalter, soprano; Adelaide G. Lewis, alto, and F. A. Thomas, baritone; a trio for piano, violin and cello, by Edwin Grasse, played by the composer, George Bornhaupt, and George Falkenstein; violin pieces by Grasse, played by the composer; and songs for bass by Clara E. Thoms, of Buffalo, sung by George A. McGarry, make up the program. Refreshments will be served immediately following the concert, and the annual business meeting and election of officers will take place last.

### Madame Norelli in the Berkshires.

Jennie Norelli, the prima donna, left New York, Monday of this week, for Great Barrington, Mass., where she is to make a visit of several weeks. Madame Norelli has many friends in the Berkshires, and doubtless while she is a sojourner in these beautiful Massachusetts hills she will sing at a number of musicales. While too soon to give the particulars, Madame Norelli has been booked for a number of engagements next season. Her fascinating personality and amiability have made her a favorite in the social world as well as in her public life.

The Munich Tonkünstler Orchestra is engaged for two concerts at Paris, on April 30 and May 2. The German composers to be played are Beethoven, Wagner, Thuille, Bruckner and Mahler.

### NORFOLK SPRING FESTIVAL.

The Norfolk (Va.) Spring Festival was held in that city Friday and Saturday, April 16 and 17, and was so successful that the musical element of Norfolk and vicinity is desirous of repeating these entertainments every year.

The soloists were Corinne Rider-Kelsey, soprano; Nevada van der Veer, contralto; Reed Miller, tenor, and Gustaf Holmqvist, basso. The New York Symphony Orchestra assisted. The Norfolk Festival Chorus was a feature of the two days' festival. The opening performance was "The Messiah," by Handel, at the Academy of Music Friday evening. The choruses were sung with excellent tonal effect, the best effort being "For Unto Us a Child Is Born." The "Hallelujah" chorus was impressively given while the audience remained standing.

Soloists, chorus and orchestra joined in making the festival a success, and the Norfolk people claim that it was the finest music ever heard in their historic community.

A meeting was held shortly after the festival by those in charge, for the purpose of discussing and mapping out plans for the future. One of the prominent bankers of the city assured the promoters of the festival that he would be willing to double his guarantee for the continuance of the productions on an annual basis. All in all, the future festival prospects appear to be very satisfactory.

### Guilmant Organ School Recitals.

William C. Carl will illustrate at the organ Beethoven's fifth symphony at Dr. Howard Duffield's lecture before the students of the Guilmant Organ School tomorrow, Thursday. The remaining lectures of Dr. Duffield's course will be on Hymnology, each to be illustrated.

Martha Koch Reimer, post-graduate, '08, has been appointed as organist and choirmaster of the Asbury M. E. Church, Tarrytown, N. Y.; John Standerwicke, as organist and choirmaster, Morningside Presbyterian Church, New York City; T. Godfred Scott Buhrman, as organist and choirmaster, Memorial Presbyterian Church, New York City, and Frederick A. Joslin, as organist and choirmaster of the Methodist Episcopal Church, Fishkill, N. Y. These are some of the more recent appointments among the students of the school for the coming year, beginning May 1.

Mr. Carl is receiving applications in such large numbers for summer study, that were he to be in this country his time could be completely filled. The Guilmant Organ School does not have a summer session. Mr. Carl will sail for Europe at the close of the season, to be absent until the latter part of September.

### Mrs. Robert N. Lister's Busy Season.

April 18, Mrs. Robert N. Lister, soprano, sang in "The Creation" at the Broadway Congregational Church, Boston; Monday, April 26, she will sing at a concert at Fairhaven Chapel, Fairhaven, Mass.; May 5, at a Mendelssohn concert in Charlestown, Mass.; May 19-20, a return engagement in St. Albans, Vt., with Frederic Kennedy, tenor, and Gwilym Miles (chorus of 200), in "Elijah"; May 20, with the Festival Orchestra Club, St. Albans, Vt.; May 25, a May Morning Musicale, in Providence, R. I., with Madame Charbonelle, who accompanied Sembrich in twenty-six concerts.

Strauss' "Electra" and "Madam Butterfly" were the biggest successes of the season at the Hamburg Opera. Other works which drew unusually large audiences were "Huguenots," "Aida," "Tiefland" and "Carmen."

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## MUSIC IN CHARLOTTE, N. C.

A very creditable student recital was given March 23 by the piano and vocal students of Elizabeth College, assisted by a local violinist. The friends and patrons of the college evidenced their pleasure in the work of the performers by close attention and hearty applause.

Mrs. E. H. Stewart gave a recital in the auditorium of the Presbyterian College at 4:30, Thursday, April 1, assisted by the pupils of May Penfield. The program was varied and entertaining, every number being well rendered and reflecting credit upon the teachers. The audience was appreciative. The second number, "Minuet de Mozart," was played very daintily by Martha Flournoy, as was also the nocturne, op. 37, Chopin, by Helen Brockett. Perhaps one of the most artistic pupil recitals given the present season in Charlotte was that of Anna Douglas Kincaid Tuesday evening, April 6, at Elizabeth College. The concerto, A minor, by Grieg, was certainly done in a very finished style for one so young and inexperienced in public appearance. The "Sonata Pathétique," Beethoven,

was also given good interpretation, especially the adagio, in which Miss Kincaid seemed to excel in this particular composition, bringing out very strikingly the cantabile tonal quality intended by the composer. The Liszt polonaise, No. 2, displayed brilliant technical ability and a degree of mastery of the piano by this young artist. The Wieniawski number, "Kuyawiak," was well done by the violinist, Miss Chappellear.

Perhaps the best quartet of singers in the entire State is now engaged regularly at the First Presbyterian Church, this city. May Penfield, of New York, soprano; May Courtney Oates, contralto, of this city; Cyril Baxstreser, Philadelphia, tenor, and M. B. Thurlow, New York, bass, comprise the quartet. Each of these singers is an artist, and rehearsals have begun for a series of post church recitals by the quartet, under the able direction of the organist, Joseph H. Craighill. Such works as "Stabat Mater," "Crucifixion," excerpts from "The Messiah," "Creation," etc., will be given from time to time by the quartet.

DON RICHARDSON.

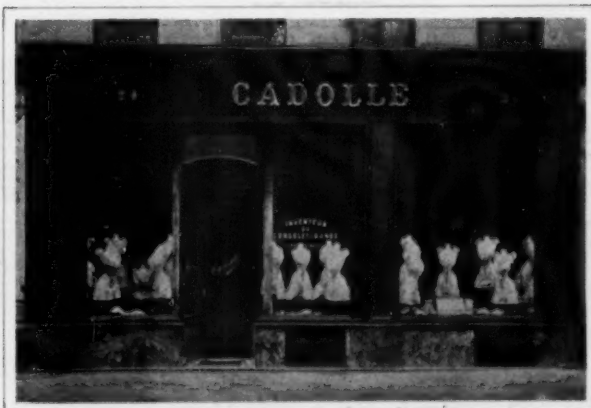
## The Charleston Music Festival.

The Charleston, S. C., Music Festival, which was under the direction of Frederick Brueschweiler, took place Saturday, April 24. A festival chorus of two hundred voices and a young ladies chorus of two hundred voices gave Bruch's "Arminius," with the assistance of the New York Symphony Orchestra, with Nevada Van der Veer, contralto; Reed Miller, tenor, and Gustaf Holmquist, basso. Frederick Brueschweiler, organist of St. Michael's Episcopal Church, conducted the performance in most capable manner. The afternoon concert was devoted to orchestral music.

## Musical Nuptials.

Grace Longley, the singer, was married Tuesday afternoon, April 20, to Dr. Walter Baer Weidler. The ceremony took place in the chantry of Grace Protestant Episcopal Church, corner Broadway and Tenth street.

Dora Auspitz de Philippe, the opera singer, was married Tuesday, April 6, to Arthur Sahlquist Phinney, of New York.

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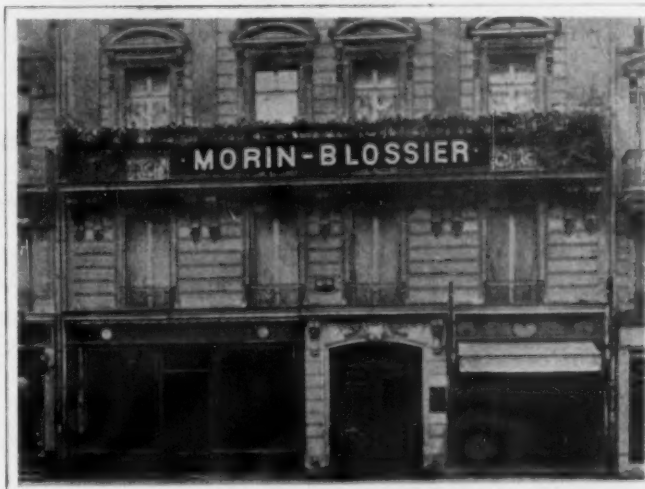
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**Heinrich Meyn's Second Recital.**

Since his first recital in New York, Heinrich Meyn has found acclaim in Chicago, where he was heard in a similar recital, and where his intellectual and musical qualities were highly praised. April 20 he sang this program of twenty songs at Mendelssohn Hall:

Der Knabe mit dem Wunderhorn.....	Schumann
Ich liebe Dich.....	Beethoven
Murmelndes Lüftchen.....	Jensen
Der Freund.....	Wolf
Soldaten kommen.....	Haile
Tom der Reimer.....	Loewe
Ablösung.....	Hollander
Versunken.....	Beines
Treue Liebe.....	Kaun
Ueber ein Stündlein.....	Weingartner
Motten.....	Weingartner
Lichesfeier.....	Weingartner
Schuhmacherlied.....	Weingartner
Lied vom Schuft.....	Weingartner
Thy Voice Is Heard.....	Sidney Homer
Poor Man's Song.....	Sidney Homer
And Lo My Ships.....	Louis Schmidt
To a Friend.....	Chester B. Searle
In the Merry Month of May.....	Bruno S. Huhn
Young Dietrich.....	Georg Henschel

Here was variety sufficient for all, novelties and songs by American composers prominent in the program make-up. The five songs by Weingartner attracted much attention, "Motten" having a repetition; in these Mr. Meyn's style, earnestness and distinctly intellectual conception all united to the best effect. A high F sharp in the last verse of "Poor Man's Song" made effect; jubilant was the close of "Lo, My Ships," and Searle's "To a Friend" had

to be repeated. Jolly English style characterized Huhn's song, and the fine ballad by Henschel closed an unusually enjoyable affair, which was heard by an attentive and applauding audience. A. E. Simmons played superior accompaniments.

**MUSIC IN WARREN.**

WARREN, Pa., April 22, 1909.

Franklin Cannon, a gifted Warren pianist, who will soon leave here and go abroad, gave a recital Friday evening, April 16, at Library Hall, assisted by Abbie Ahrens, a singer from Jamestown, N. Y. Mr. Cannon played numbers by Beethoven and Chopin. Miss Ahrens sang sympathetically songs in French, German and English.

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The Philomel Piano Club held an "Open Day" meeting March 30 at the home of Mrs. Riddlesperger. "Romanticism in Music" was intelligently presented by Mrs. Leon G. Ball, while Mrs. McClen was equally successful in discussing the subject of "The Great Symphony Orchestra in America." The music for the day was from the works of Chopin, Mendelssohn, Leschetizky, Jaell, Rive-King, Liszt, Chaminade and Hawley. The players were Mesdames Albrecht, Humiston, McCalmont, Riddlesperger, Messner, Hawks and the Misses Chase and Talbott. The club has received an invitation to furnish a number on the program of the delegates' concert to be given at the biennial meeting of the National Federation of Musical Clubs, to be held at Grand Rapids, Mich., the last week in May.

L. M. L.

**Mrs. A. M. Virgil with Talented Pupils at Mount Vernon.**

Thursday evening, April 22, will long be remembered by many of the music loving people of Mount Vernon, for it was the occasion of a highly interesting and enjoyable piano recital given at Willard Hall by pupils of Mrs. A. M. Virgil, director of the Virgil Piano School, 21 West Sixteenth street, New York.

Two of the players, Ida Volk and Anna Granger, are well known favorites in Mount Vernon. They are young teachers who have large music classes.

May Hancocx, also of Mount Vernon, is an enthusiastic student who has achieved remarkable progress in the course of a few months' study.

Harry Tierney and Lucille Oliver, concert players of the school, completed the number of performers.

The whole program was delightfully given, both from a technical and artistic standpoint, and each player was certainly entitled to credit and distinction.

Eighteen year old Harry Tierney, who has already won much honor in New York and many other cities for his really wonderful playing did marvelous work in the concert valse, "Man Lebt nur Einmal," Strauss-Tausig, and "La Campanella," Paganini-Liszt. If health and strength do not fail him, a great future lies before him as a concert pianist and composer.

Little Lucille Oliver deserves a word of praise for the beauty and evenness of tone, clear conception of her pieces and their effective execution. She has achieved a marvelous degree of skill and playing ability for a child of her age (ten years).

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St. Louis, Mo., April 24, 1909.

The St. Louis Symphony Orchestra's plans for next season have already been submitted to the friends of the society, and the amount of subscriptions for boxes and seats is, up to date, many times greater than any preceding year. This speaks very well for the future of the orchestra. The season will open November 12, 1909.

Marie Olk, violinist, sister of Hugo Olk, concertmaster of the St. Louis Symphony Orchestra, played before the Symphony Society of Belleville, Ill., last Thursday evening with marked success. Miss Olk has been in St. Louis but a short time, but she is surely making an enviable place for herself.

The last of a series of three concerts given by the Apollo Club took place Wednesday evening, April 21, at the Odeon. An unusually large audience attended to hear Director Galloway's men sing, and they were amply rewarded by hearing exceptionally good à capella singing. Gerville Reache, contralto, was the soloist. The club's work was remarkable for its strength, unanimity and excellent interpretation. Gerville Reache made quite an impression on her audience with her dramatic as well as artistic singing. She was compelled to give two encores to her second selection.

The McIntyre-Burckly Club, an organization which gave a performance of the opera "H. M. S. Pinafore" earlier in the season, will present "The Mikado" at the Union Club Hall, April 26. Among those who will have the important roles to sing are: Arthur Burckly, Madge Caldwell, Mrs. E. V. McIntyre, L. F. Booth, Stanley Hess, Lalee Baker, Ollie Lambert, Curtis Rapp and Edwin Lifka.

A concert of unusual interest was the farewell recital given by Claire Norden, pianist, who will shortly leave for Europe for a stay of several years. Miss Norden is a performer who has won quite a local reputation. Should she adopt a career as a concert pianist, she is well equipped with a sure technic and poetical feeling, and would undoubtedly gain success in the concert field. The recital was given in the new Wednesday Club Hall, which proved an almost ideal place for such a performance. Compositions of a classic character made up the program.

Victor Lichtenstein, violinist, who is giving a series of well selected and serious compositions, with the string

quartet which bears his name, at the Ethical Society, which meets at Memorial Hall, every Sunday morning, gave an entire Haydn program last Sunday. This was given in honor of the centenary of Haydn's death.

Adrienne Kroell, a vocal pupil of Ethan Allan Taussig, is singing the leading part in the opera "Honeymoon Trail," now in Pittsburgh.

An organ recital was given by James Quarles at Lindell Methodist Church last Sunday afternoon. The program consisted of compositions by American composers. Among those represented was Ernest R. Kroeger.

A concert given at the Odeon, April 19, for the benefit of the sick poor fund, of the Missouri Baptist Sanitarium, was one of the interesting musical events of the past week. The ladies' quartet of the Morning Choral Club, as well as the Temple Male Quartet, assisted in making the program most enjoyable.

E. PRANG STAMM,

#### Alma Gluck to Sing at the Metropolitan.

In a previous issue of THE MUSICAL COURIER it was announced that Alma Gluck was engaged to sing at the Metropolitan Opera House next season. Miss Gluck's con-



ALMA GLUCK.

tract is for five years. She is a soprano capable of singing both lyric and coloratura roles in Italian, French and German. The young singer is an American, and the news of her engagement has been received with much delight by her friends, who are looking forward eagerly to her debut.

#### Baldwin Organ Recitals.

Samuel A. Baldwin's series of organ recitals in the great hall of the City College, fast drawing to a close, retain their hold on the music loving public, to judge by the attendance. Spring days and athletic allurements in nowise interfere with attendance at these, in which standard classic and modern works are heard, played by a first class organist on an up to date instrument. The programs of April 14 and April 18, published in THE MUSICAL COURIER were played as scheduled. April 21 von Weber's "Oberon" overture and Mark Andrews' new sonata, op. 17, were important numbers. The overture is played by Professor Baldwin, with due appreciation of its romantic side and Andrews' sonata, a work of modern achievement with broad subjects and plan, was heard with interest. The "Dorian" toccata, by Bach, opened, and Goldmark's "Sakuntala" overture closed the program of April 25; Arthur Foote's suite in D major, op. 54, coming between, with smaller pieces by Beethoven, Mendelssohn and Lemare. In these, well defined climax, technical mastery and brilliancy of execution were all evident, the splendid organ enabling Professor Baldwin to obtain unusual effects. Today's program, beginning at 4 o'clock, is as follows: Sonata, op. 178, Merkel; pastorelle in E. Franck; prelude and fugue in C, Bach; "Serenade," Russell King Miller; "Träume," Wagner-Lemare; "Prayer," Lemaigre; fugue, "Ad Nos," Liszt. Sunday, May 2, at 4 o'clock the program will be: Prelude and fugue in E, Bach; barcarolle, Faulkes; "Pastoral" sonata, Rheinberger; "Canzona," Wolstenholme; "Epithalamium," Woodman; berceuse and prayer, Guilmant; "Schiller March," Meyerbeer. The series closes May 26.

#### Della Thal's Pupil to Give a Recital.

John Heath, a pupil of Della Thal, will give a piano recital Friday afternoon, April 30, at the home of Mrs. J. Mitchell Clark, 33 West Sixty-seventh street. E. Hel S. Eliot, soprano, will assist. Mr. Heath's numbers include: "Gigue," with variations, by Raff; fantasia impromptu by Chopin; etude op. 10, No. 12, Chopin; three MacDowell numbers; etude, "The Sea," by Mendelssohn, and the waltz "Man Lebt Nur Einmal," Strauss-Taussig. Mr. Heath was formerly a pupil of Wager Swaney in Paris.

Madrid has at last heard "Götterdämmerung." Dr. Rabl conducted, and Frau Guszalewicz, of Cologne, sang Brünnhilde.

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30, RUE MARBEUF (CHAMPS-ÉLYSÉES),  
PARIS, April 12, 1909.

"La Foll" had a successful première on Saturday night at the Casino Theater, of Monte Carlo. The play, a tragedy, is in five acts, by Eugène Brieux, to which Camille Saint-Saëns has written the incidental music. Author and composer were both present at this first production, and enjoyed a hearty reception.

Eastertide brought crowds of visitors to Paris. During the past week sunshine has been the order of the day, which proved all the more welcome after weeks and months of incessant rain. The boulevards—always so gay and characteristic of Paris—are assuming springlike and even summer appearance, and the exteriors of the cafés are an amazing sight late in the afternoon and evening. Matinees are being held at all the theaters, and the churches yesterday were swarmed with a public eager to hear good music. In most of the churches extra musical services had been arranged for the Easter feast, and in many instances elaborate orchestral programs were executed. The usual Sunday afternoon orchestral concerts at the Châtelet Théâtre, Salle Gaveau, the Conservatoire, etc., were given on Thursday and Good Friday, thus freeing the concert going public for the churches and the matinees. And what animation and color all day in the Bois de Boulogne—with music, mirth and good cheer prevailing everywhere! Paris at Eastertime, with floods of sunshine, is a glorious sight and a heart gladdening remembrance!

Wager Swayne, the eminently successful piano professor, is basking in the sunshine of a triple success. After Winifred Hunter's splendid concert recently, a second pupil, Georgia Richardson, has just made a brilliant appearance, and later in the month a third one, Emma Banks, will rise to maintain the pianistic standards of the Swayne school. Georgia Richardson, whose concert has just taken place in the Théâtre Femina, drew an audience that overflowed and crowded into the corridors. The young pianist had the assistance of a very talented and musical cellist, Joseph Salmon, who shared the evening's success with her in some well chosen pieces for his instrument, after opening the concert with a Handel sonata for piano and cello. In her program, which included the "Sonata Appassionata," a group of compositions by Tchaikowsky, Borodine,

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Glinka-Balakirew, Grunfeld, and another of Chopin, Rubinstein, Schlozer and the second Hungarian rhapsody of Liszt, Miss Richardson displayed wonderful endurance and technical brilliancy, remarkable memory and a laudable gift of concentration. Miss Richardson gives the impression of being a very serious young woman, and all her work at the piano confirms that impression. She is an earnest student, bound to make her mark. Technical difficulties seem not to exist for her—as she overcomes everything on that score with wondrous ease. Her performance was a revelation to piano students and a credit to her teacher.

\*\*\*

During the past weeks at the Students' Reunions Georgia Richardson has also played the piano, assisted at a second instrument by her teacher, Mr. Swayne. On the last occasion, Miss Richardson played compositions by Tchaikowsky, Balakirew and Rubinstein. In the Liszt concerto, E



MADAME HEGLON IN SAINT-SAËNS' "BARBARES."

flat, Wager Swayne accompanied on a second piano, himself demonstrating the best points brought out by his pupils—memory, rhythmical clearness and musicianly phrasing. The vocalist of the evening was Charles W. Clark, who paid Paris a short visit and regaled the students. He sang from Gounod, Foote, Bach, and Schubert's "Erl King." At the next meeting Miss Alley Archibald, pianist, and Oscar Seagle, baritone, furnished the program. Still later, Elizabeth Hammond contributed several cello solos by Nöck, Chrétien, Popper and Davidoff, and W. Hagerman sang some Schubert and Schumann lieder. Yesterday's program contained Schumann's symphonic etudes and a romantic group of Chopin, Grieg and Liszt, well played by Emma Banks, with songs by C. Edward Clarke from Chaminade, Willeby and Allitsen.

\*\*\*

Henry Eames' fifth lecture last Thursday was upon

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\*\*\*

The talented Kellert brothers have given another concert at the Salle Gaveau, making with each appearance a decided advance movement. On this occasion they had the support of an accompanying orchestra under direction of Edmond Baur. Each of the brothers played a concerto for his respective instrument, and together they performed a triple concerto of Beethoven for piano, violin and cello. Their program was strictly classic, and read: Haydn concerto for cello in D; Mozart concerto for piano in D minor; Bach concerto in E, for violin, and the Beethoven triple concerto (op. 56). Their next concert will be given on the 28th inst., when the brothers will have the assistance of Jeane Russell, an Australian singer, in an interesting program.

\*\*\*

Quite the most conspicuous feature of the concert de gala at the International Sporting Club, of Monte Carlo, was the success that attended the efforts of Norah Drewett, the well known English pianist. She was heard to especial advantage in Liszt's nocturne and "La Campanella," which latter achieved a "bis," and was responded to with a delightful "Tempo di Minuetto," by Zanella. Miss Drewett will shortly give a recital in Paris at Salle Erard.

\*\*\*

Oscar Seagle, the well known baritone, will go to America the latter part of July. He goes first to Chattanooga to visit his family, where he will remain until the middle of September. Then he will begin his concert tour of two months, singing about forty recitals and appearing in all of the principal Southern cities; in Texas and the Middle West, St. Louis, Chicago, Milwaukee, Detroit, Minneapolis, etc. He will spend several weeks in New York and Boston just before his return to Paris in December.

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ember, where he will again be heard in public and private engagements.

His many admirers will be pleased to learn that Mr. Seagle will give a concert in Paris on May 10. His friends claim that he devotes himself too much to teaching, thereby depriving the public of hearing often enough his beautiful voice and enjoying his artistic interpretations. The Easter music at the Rue de Berri Church, under Mr. Seagle's direction, was very fine this year.

Among the passengers returning to America on board the Kaiser Wilhelm der Grosse, April 14, is Frank V. Pollock, American tenor. Mr. Centanini, the secretary-general of the Metropolitan Opera Company of New York, is detained by business engagements in Paris, and will not be able to sail on the Kaiser as expected. He will embark on a later ship.

Mark Hambourg and Mrs. Hambourg are spending the Easter holidays in Paris. Jan Hambourg is also here. Dame Rumor says Jan will marry in the autumn, and that the bride to be is an American. DELMA-HEIDE.

#### MUSIC IN COLUMBUS.

COLUMBUS, Ohio, April 22, 1909.

A charming drawing room musicale was given by Dolores Reedy Maxwell, contralto (late of New York), at the residence of Mrs. Charles E. Munson, 450 East Broad street, this afternoon. Mrs. Wilbur Thoburn Mills furnished artistic accompaniments.

The members of the Girls' Music Club, who are to participate in the May Day program, are Ella Bone, Florence May Scott, Anna Stiekel, Marguerite Potts, Kathleen Cherry, Helen Lathrop and Mabel Rathbun.

The pupils are beginning their commencement recitals, the first one of the season to be given Friday evening, April 30, by pupils of Nellie B. Stout. The recital will be held at the Wilkin Redman Music Store.

Dolores Reedy Maxwell will be heard at the Broad Street Methodist Church Sunday morning, May 2. There is a possibility of securing Mrs. Maxwell as solo contralto in this church.

Seven new reserve active members were added to the ranks of the Women's Music Club last Tuesday afternoon. These new accessions are Mrs. Henry Pirrung, mezzo contralto; Mrs. Bert Rickard, soprano; Mrs. Thomas Humphreys, soprano; Mrs. William Patton Tracy, mezzo soprano; Mrs. H. Kullak-Busse, soprano; Edna Paine, pianist; Carrie Lou Betz, pianist; Mrs. Edith May Miller, organist, and Mrs. Charles Bertram Pyle, contralto.

Evan Williams, tenor, who was persuaded to come to Columbus to accept a group of admiring pupils, has found more pupils than he can teach during the time he is willing to give Columbus. The writer can think of no better opening anywhere for a first class teacher of singing and artists' repertory than Columbus. We have a few good teachers of singing, but no one of the rank of Saenger, Klein or others, who could thoroughly develop the excellent material which abounds in and tributary to Columbus. Everybody wants to sing in these days—if ever so little—and they want to sing correctly.

Tuesday evening, April 27, is the date of the last concert of the Women's Music Club for this season. A large attendance is expected. ELLA MAY SMITH.

#### Langendorff's Success with the Dresden Orchestra

Madame Frieda Langendorff was one of the soloists who distinguished herself at the recent music festival in Syracuse, N. Y., with the Dresden Orchestra, now making a tour of this country. The following extracts are from the Syracuse papers:

The beautiful mezzo soprano of Madame Langendorff enriched the concert, and the greeting she received left no doubt of her popularity in Syracuse. In the stately aria from "Samson and Delilah" the sympathetic quality of her voice was displayed to the finest advantage and in her second appearance her singing was characterized by exquisite tunefulness and deep feeling. Madame Langendorff's artistic gifts have shone brilliantly throughout the festival and the memory of her attractive presence, her rich and expressive voice and her dramatic talent as a vocalist will long abide with her delighted Syracuse hearers.—Syracuse Herald, April 15, 1909.

Madame Langendorff, mezzo soprano, every bit an artist, charmed the audience yesterday afternoon to even a greater extent than on



Photo copyrighted by A. Dupont, New York.  
FRIEDA LANGENDORFF.

Monday evening, when she did good work in "Aida." Her aria was "Samson and Delilah" and she sang with superb coloring, nicety of tone and dramatic fervor. The audience wanted encores and she was equal to the requirements.—Syracuse Post-Standard, April 15, 1909.

Two important additions have been made to the baritone engaged by the Metropolitan Opera for next season. Contracts have been signed with Dink Gilly, first baritone of the Grand Opera in Paris, and John Farsell, first baritone of the Royal Opera in Stockholm. Both will remain during the entire season. Antonio Scotti and Otto Goritz are under engagement for the next two years, and the contracts with Pasquale, Amato and Walter Soomer have been renewed. This will give the Metropolitan Company six baritones.

"Mireh" is a new Turkish opera (composer not mentioned, probably for fear of the bowstring), dealing with the recent uprising of the young Turks.

#### PROVIDENCE MUSICAL NEWS.

PROVIDENCE, R. I., April 24, 1909.

Theron D. Perkins and his International Musical Congress came from Boston this week to give three performances of "Peace Triumphant," at Infantry Hall. The production represents delegates from all the countries in the world, gathered together to arbitrate international peace by song. Then, after a scene in which hunters are represented in the mountains, follows a storm. In the consternation which came in the wake of the storm, the Margrave, who had summoned all to the hunt, loses his way. He hears the cathedral chimes, and following the sound comes upon the monastery, where the monks are chanting the "Te Deum." His retainers find him there, and the band gives an inspiring rendition of the hymn of praise to God. The musical part consists of a number of orchestral pieces, vocal solos and choruses, all woven into one complete production, concluding with the "Star Spangled Banner." The solo sextet comprised Miss Donovan, Miss Burns, Mr. Manetti, Mr. Washburn, Mr. Payne and Mr. Da Vieu, all of whom did creditable work. Some excellent singing was done by Master Edward Healey, who sang Gounod's "Ave Maria." The performances were given under the auspices of the sanctuary choir of Providence Cathedral, which has been made famous through the efforts of Rev. Father Austin J. O'Toole. The choir sang the choruses in the performances, and it consisted of twenty-seven first sopranos, fourteen second sopranos, six first tenors, six second tenors, nine first basses and eight second basses. The Rev. Father O'Toole has been very successful in his line of work of divine worship—he always takes the serious view of music. He makes the choir practice hours as interesting and attractive as possible, and, as a choirmaster ought to be, he is possessed of patience, tact and judgment, and while a strict disciplinarian, he is agreeable and courteous. His work is truly a labor of love. Rev. Father O'Toole is a good all round musician, being also an excellent piano player. The audiences in all three performances were cordial, but not very large. They enjoyed the "Peace Triumphant," which provides a most agreeable evening. Rev. Father O'Toole informed the correspondent of THE MUSICAL COURIER that Conductor Perkins intends to tour the country with this production, under the business management of William S. Tolman and John Graham, director of tours. The balance of this week the company is in New Bedford, Salem and Lowell.

Ella Beatrice Ball, whose accomplishment as a violinist has aroused a great deal of interest in Providence, was heard in a recital Wednesday evening at the Churchill House. She was assisted by Olive Amory Russell, soprano, and William Andros, pianist. Miss Ball has studied with Frederick L. Mahn, one of the first violin players of the Boston Symphony Orchestra, and few know Fred better than the writer. He is a fine teacher. Guided by a correct method of teaching, Miss Ball is a trained and successful violin player, and not only handles her instrument with skill, but also possesses the grace and charm of manner which commanded the attention of her large and fashionable audience. She played compositions of Vieuxtemps, Sarasate and Lipinski. Miss Russell's singing showed marked talent, and William Andros played the accompaniment in a finished style.

Mrs. Emma Winslow Childs and her pupils concluded the series of piano recitals this week. Compositions of Gurlitt, Saint-Saëns, Moszkowski, Tschaiakowsky, Foote and Raff were on the program. The playing of all who took part expressed sentiment and sympathetic quality, and in all respects resembled the playing of the able teacher, who always performs with individuality and character.

G. Raymond Ladd, the leader of the Providence Opera House Orchestra and a very well known violin teacher of this city, gave a recital with his pupils, assisted by Mrs. Ladd, pianist, and Robert N. Austin, violoncellist. Fourteen pupils took part, and Mr. and Mrs. Ladd and Mr. Austin closed the program with Widor's well known and delightful serenade for piano, violin and cello. The playing of the pupils was commendable in every instance. Mr. Ladd has been receiving marked attention for many years past as a violin teacher, and as the conductor of the Providence Opera House he has attracted the public ear with his good music, and to him we owe the great pleasure of hearing good music at that theater. HERMANN MUELLER.



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The New York Times: Mr. Krüger played Bach's A minor prelude and fugue clearly and substantially. His technique is considerable and he has good qualities of tone.

New York American: The Rubinstein Etude in C major was played with terrific speed, every note being clear cut and the expression faultless.

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**Clara de Rigaud's Pupils' Concert.**

All the pupils, but one, who sang at Clara de Rigaud's concert at the Waldorf-Astoria, Thursday evening of last week, have studied with Madame de Rigaud, and no other teacher. No pupil heard has studied longer than eleven months. The exception of the concert was Clementine Tetedoux, the young soprano, who was formerly a pupil of Madame Cappiani, and when that teacher left New York to spend the remainder of her days in Switzerland, Miss Tetedoux continued her studies under Madame De Rigaud.

The program shows that Madame de Rigaud regards "enough as good as a feast"—in other words, the audience was not wearied by a long and tiresome program. Some of our best teachers, unfortunately, do present programs that are without rhyme or reason in length, but Madame de Rigaud, who is herself a superb artist, sees the entire picture at a glance, and hence her pupils' recitals are quite unique and the demand for tickets invariably exceeds the capacity of the hall. Last Thursday nearly five hundred attended and more than that remained until after the concert to congratulate Madame de Rigaud and those who participated. The young singers were assisted by W. H. van Maasdyk, a violinist of the Brussels Conservatory of Music; Ella Danaker, a dancer, and Max Liebling at the piano. The program follows:

Violin solo, Romance.....	Svendsen
W. H. van Maasdyk.	
Song for four voices.....	Mendelssohn
Marion Winant, Beula Owen, Julia Calahan and Teresa Helman.	
Solo—	
Spring.....	Hyde
Marinella.....	Randegger
Mabel Leggett.	
Duet, Crucifix.....	Fauré
Mrs. A. Volpé and Sadie Elias.	
Aria from Mignon.....	Thomas
Marion Winant.	
Aria of the Page from Les Huguenots.....	Meyerbeer
Beula Owen.	
Danza, Seguidilla.....	España
Ella Danaker, pupil of George W. Wallace's dancing class.	
Aria from Samson and Delilah.....	Saint-Saëns
Sadie Elias.	
Song, Under Blossoming Branches.....	Arnold Volpé
Mrs. Arnold Volpé.	
Violin obligato: W. H. van Maasdyk.	
Aria of Micaela from Carmen.....	Bizet
Clementine Tetedoux.	
Violin solo, Prelied from Die Meistersinger.....	Wagner
W. H. van Maasdyk.	
Duet from Gioconda.....	Ponchielli
Clementine Tetedoux and Sadie Elias.	

The standard of singing was much higher than at the average pupils' concert. Madame de Rigaud received telegrams of congratulation from Mesdames Nordica, Langendorff and Jonelli; from Germaine Schnitzer, and also she received a cordial letter from Mr. and Mrs. William R. Chapman, now up in Maine. Mr. Liebling proved himself, as ever, a very able accompanist. Madame de Rigaud does all her coaching with him, and as she is a delightful singer, should be heard oftener in public than she is these days. The singing of the quartet which followed the opening number was well colored in tone and expression.



Photo by Otto Sarony Co., New York.

**MADAME DE RIGAUD AND HER PUPILS.**

Reading from left to right, standing, Sadie Elias, Teresa Helman, Mabel Leggett, Minnie Breid, Max Liebling, Marion Winant and Clementine Tetedoux; sitting, Frieda Langendorff, Beula Owen, Clara de Rigaud, Julia Calahan and Mrs. Arnold Volpé.

Mabel Leggett was received with enthusiasm. This young singer has a future before her, but she must study harder than she has in the past. Mrs. Volpé's full and rich voice completely filled the hall. Marion Winant is to be especially commended for her well placed voice. Beula Owen's voice is of lovely quality, and her singing charming. The voice of Sadie Elias is adapted to big halls. The timbre is exceptionally expressive. Miss Tetedoux has often received honorable mention for her singing, and this time her art was again much appreciated.

Madame de Rigaud intends to arrange another pupils' recital, but because twelve of her artist pupils are on concert tours she cannot announce the date at this time. The only pupil represented on the accompanying picture who did not appear at the concert last week was Minnie Breid, now on a concert tour. Madame Langendorff, who is photographed with Madame de Rigaud and her pupils, is a warm personal friend, and had she been in New York would have appeared in a duet with Madame de Rigaud, who is her adviser as well as friend and colleague.

**MUSIC IN ST. PAUL.**

ST. PAUL, Minn., April 24, 1909.

If there ever was a dead season musically in St. Paul it is the present one, for in the last two weeks there have not been more than three musical events of any description and two of those occurred last week. Yes, since the close of the orchestra season, every one seems to have taken a vacation, and not even students are being presented in recital. Next week there will be the Royal Vandes Band at the Auditorium, and after that nothing is listed until June, when the commencement time comes around. The only thing of particular interest this week was the appointment of delegates to the convention of National Federation of Music Clubs, which will be held in Grand Rapids the week beginning May 24. The Schubert Club is the only organization from this section of the State that is a member of the Federation, and Mrs. D. F. Elliott will go as delegate from this club. Mrs. W. M. Thurston will go as musical representative. Mrs. Denis Follett, who is the State Director of the Federation for Minnesota, will not go to the convention.

Emma M. Libaire, the New York singer, who lost her voice as the result of an automobile accident here last summer, and who is suing the Minneapolis & St. Louis Railroad for \$25,000 damages, did not get a verdict. The jury was out twenty-four hours and was unable to come to an agreement. The suit will be pressed again at the next term of court.

A concert for the benefit of the Guild of Catholic Women was given at Ramaley's Hall Wednesday evening. The writer was unable to be present owing to several other concerts on the same evening, but understands that it was highly successful from a musical standpoint, and that a good sum was cleared for the guild fund. Those who took part were Charlotte Stewart, Alfred Barbeau, Mrs. J. B. Johnston, Florence Petsch, Mrs. W. J. Horrigan, Marjorie

Kemp, Francis Rosenthal, Miss Phelps, Lima O'Brien, and Norma Williams.

OSCAR HATCH HAWLEY.

**YOUNGSTOWN AND VICINITY.**

Youngstown, Ohio, April 21, 1909.

Neidlinger's cantata, "Victory Divine," was given at the Central Christian Church of Warren Sunday with these soloists: Mary Ratliff, Etta Kennedy, Hazel Hall, Fred Stone, W. C. Landfear and Clarence Deitz. The choir was assisted by a chorus of twenty-five young men. Mrs. K. E. Pew presided at the organ.

Tuesday night the closing concert of the symphony orchestra of Canton was given in the Auditorium, with Giuseppe Picci, an Italian baritone, as the soloist. The most pretentious work of the orchestra during the rendition of the delightful program was Mozart's symphony in E flat. The concert was well attended.

Grieg, Sjogren, Sinding and Enna were the Scandinavian composers discussed at the meeting of the Wednesday Morning Musical Club of New Castle on Wednesday last. Mrs. H. G. Dean was the hostess for the club, and a large list of the members were present to hear the interesting and entertaining papers given.

A musical soirée was given at the Tod House Thursday evening, with Emma Bauman, soprano, and H. P. Ecker, pianist, of Pittsburgh; M. P. Klumpf, cellist, of Cleveland, and Herman Ritter, violinist, of Youngstown, as the artists. The affair was the first of a number of such events to be given by the management of that hostelry.

The New Castle Male Glee Society gave a concert at the First Baptist Church in that city, Saturday evening, with Mrs. Charles Weick, contralto, of Youngstown; Sue Harvard, soprano, of Steubenville; James Rogers, David Lloyd, Llewellyn Jones and Harry Lloyd, of New Castle, as soloists. There were forty-four selected male voices in the glee society, and the work of both the society and soloists was heartily applauded by a large audience.

Harry Lloyd, a prominent tenor of Steubenville, has recently gone to New Castle to live, and has joined with several well known musical organizations of that city and will sing in one of the leading churches there.

Western Reserve Glee Club of Cleveland made an appearance at the Trinity M. E. Church, Youngstown, Monday night, and at the Warren Opera House Tuesday night to crowded houses. The concert at Youngstown was given for the benefit of the Florence Crittenton Home.

A concert by the choir of the First United Brethren Church was given at Canton Monday night under the direction of Aubrey Barlow. Lottie Roderick, of Massillon, was the soloist. The second part of the program consisted of a rendition of the cantata "Death and Life."

"German Opera" was the subject of discussion at the regular meeting of the Wednesday Afternoon Musical, Sharon, Wednesday afternoon, at the Buhl Club. Mrs. S. S. McCulloch was the chairman.

Hiram Davies, tenor, of Toledo, will be one of the soloists at the concert to be given by the ladies of Plymouth Congregational Church of Youngstown April 27. Several local celebrities have also been engaged to appear.

Florence Seeger, violinist; Hettie Williams, contralto; Blodwin Roberts, reader, and Rogene Pew, pianist, were the soloists at a concert given in the Methodist Church, Niles Friday evening.

Mesdames Charles H. Yahrling, of Youngstown; Clarence Deitz, contralto, of Warren; Charles Asmus, basso, and J. Olney Manville, tenor, gave Liza Lehmann's song cycle "The Golden Legend" at Warren Thursday evening. The hall was well filled and the audience thoroughly appreciated the work of the group of artists.

Tuesday afternoon a musicale was given at the home of Mrs. C. A. Crane, North Cleveland avenue, Canton. Mrs. George H. Clark, contralto; Sarah Lavin, soprano, and Herman O. C. Kortheuer, pianist, of Cleveland, were the soloists.

S. Landeker, the owner of the Philharmonie Hall, in Berlin, will on April 29 celebrate the twenty-fifth anniversary of his musical activity. A jubilee concert is to be given at Beethoven Hall (also the property of Landeker), at which Lilli Lehmann, Gerardy, Godowsky, Halir and the Philharmonic Orchestra are to assist. The committee in charge of the celebration includes Gerardy, d'Albert, Fernow, Von Glasenopp, Godowsky, Haase, Halir, Kunwald, Lieban, Lehmann, Alexander Moszkowski, Nikisch, Saul Liebling, Dr. Hermann Possart, Dr. Leopold Schmidt, etc.



## OBITUARY.

**Heinrich Conried.**

A cablegram to THE MUSICAL COURIER announces the death of Heinrich Conried, on Monday evening, at Meran, in the Austrian Tyrol. He died of a stroke of apoplexy, complicated by pneumonia. Conried was fifty-four years old.

Born of a family of weavers, September 13, 1855, in the little Silesian town of Bielitz, Heinrich Conried (his real name was said to be Cohn) was put to work at the loom, but did not relish his trade, and soon showed an overmastering love for the theater. He ran away from home and went to Vienna, where he labored for several years at commercial employments and obtained that business education which later helped him so materially in his success.

Finally Conried, through an acquaintance, was appointed a supernumerary at the Burg Theater, in Vienna, where he received his first theatrical training. After a time he joined traveling companies for several years, and appeared in German and Austrian towns. Never an actor of any exceptional talent, Conried nevertheless possessed executive ability and a good idea of stage management. He was given charge of various German theaters at different times, and was successful in their administration, both artistically and financially.

In 1878 Adolph Neuendorff engaged Conried to come to New York as the manager of the Germania Theater, then the principal German house here. After that he acted in the West, and ultimately became manager of the Thalia Theater in this city, where he occasionally appeared with his company. During that period of his activity he was busy also at the Casino, where he helped Rudolph Aronson to produce "The Beggar Student," "The Queen's Lace Handkerchief," "Boccaccio," "The Grand Duchess," etc. Another early venture of Conried's was when he went into partnership with Oscar Hammerstein at the Old Star Theater, and ran a dog and pony show in that place.

In 1892 William Steinway put Conried in charge of the Irving Place Theater (formerly Amberg's), and he remained at its head for fifteen years, until 1907, making it the leading German stage in the country. Conried had not forgotten his Vienna business training, and he put it to practical use by instituting a series of economies, which insured the financial success of the Irving Place, even though they did not meet with the approbation of the actors and actresses of the company. At about the same time Conried founded the Ocean Chair Company, which obtained the exclusive and profitable privilege from the steamship lines of renting folding chairs to tourists going to or coming from Europe.

Among the well known German stars of the stage heard at the Irving Place were Sonnenthal, Bonn, Christians, Possart, Barnay, Odillon, Sorma, Barseen, etc.

In 1903, after Maurice Grau had become incapacitated, Heinrich Conried was appointed by the Metropolitan Opera House directors as the managing head of that institution. His selection was due chiefly to his oft expressed views on ideal stage management (as embodied in lectures given at Harvard, Yale and Columbia) and also it was due to the fact that he had the sponsorship of influential friends, who played an important role in the Metropolitan Opera Company's financial and real estate interests.

Conried was absolutely without practical knowledge of music so far as grand opera was concerned, and, there-

fore, he left the tonal part of the institution to the conductors and singers, and busied himself chiefly with the scenic and stage management, and, before all things, with the commercial interests of the enterprise, in which he showed remarkable aptitude. His methods were substantially the same as those he used at the Irving Place Theater, and they called forth the same opposition on the part of many of the persons with whom he came into business contact. Conried was a man who believed in absolutism where managerial sway was concerned and his rules and regulations were rigid. This led to his being referred to frequently as a "martinet," but there can be no question that his radicalism reformed many abuses in an opera house where previously the "stars" had been wont to command and the impresario to obey more or less meekly.

The unusual musical events of Conried's five years' reign at the Metropolitan were his productions of "Parsifal" and "Salome." The opposition which both works encountered on purely ethical grounds, is too well remembered to need retelling at this moment. There were no great changes in the Metropolitan repertory under Conried, nor did he discover any new works or singers of merit. Most of his best artists were inheritances from



HEINRICH CONRIED

Grau, secured through holdover contracts with that manager.

Conried's real troubles began when the San Francisco calamity caught the Metropolitan troupe in that town, and when Caruso became entangled in the historical Central Park episode. The former happening cost Conried much money, and the Caruso case resulted in excessive mental anguish and worry for the impresario, whose season was on the point of opening.

In December, 1906, Conried suffered a paralytic or apoplectic seizure of some kind, and although the gravity of the attack was made light of by persons interested, a Swiss medical specialist came from Europe to take charge of the patient, and he stayed away from the Metropolitan for months, directing its affairs from his sick room. The true nature of Conried's ailment became known to some of the Metropolitan directors, and when he sailed to Europe for treatment at a foreign sanitarium the question of his ultimate successorship became an imperative issue. He returned to this country, and held his post until the

spring of 1908, when he finally resigned, and Gatti-Casazza was made his successor.

Conried went to Europe with his wife and son, and after lingering for some time and seeking health at various resorts, the expected end came last Monday, and death brought cessation from suffering and terminated this singularly energetic and successful career.

Heinrich Conried is survived by a widow and his son Richard. The Conrieds had been married twenty-six years. In New York their home was at 65 West Seventy-first street.

The deceased had received degrees from several universities, and decorations from Austria, Germany, France and Belgium. He made one essay in musical management when he brought Bronislaw Huberman, the violinist, to this country for a tour.

**Edmund Ludwig.**

Edmund Ludwig, a pianist and teacher of Austin, Tex., died suddenly in that city, April 17. Mr. Ludwig was a pupil of Anton Rubinstein. The deceased was a native of Breslau, Germany, and was in his fiftieth year. He is survived by a widow, one son and a daughter, Lydia Ludwig. The son, Alexander Ludwig, is teaching music at El Paso, Tex.

**Madame Von Elsner's Musicales.**

Litta von Elsner gave a musicale at her studio, 562 Park avenue, Tuesday afternoon, April 20. The pupils who took part were Josephine Shea, soprano; Vera Hope Finlay, contralto; Ethel Browning Miller, mezzo; Lillian Avann Montgomery, mezzo; Sadie Sewall, mezzo, and Annie Sewall, soprano. George Bornhaupt, cellist, and Alice Johnson of the "Man from Home" company, assisted in the program.

**Dr. Wullner to Rest in Sicily.**

Dr. Ludwig Wullner sailed yesterday (Tuesday) on the steamer Kaiser Wilhelm der Grosse. The great lieder interpreter will go to his estates in Sicily, where he will rest during the spring and summer months. His second American tour will begin next autumn, as previously announced in THE MUSICAL COURIER.

**Huss Pupils to Play for Charity.**

Artist pupils of Henry Holden Huss, assisted by Lisette Frederic, violinist, and Babetta Huss, contralto, and an orchestra of players from the New York Philharmonic Society, will give a concert at Carnegie Chamber Music Hall Wednesday evening, May 5, for the benefit of St. Christopher's Home for Little Children.

**Rachmaninoff Coming Next Season.**

Sergei Vassilievitch Rachmaninoff, the Russian composer and pianist, is to make a brief tour in this country next season under the management of Henry Wolfsohn. The artist is to make his American debut in Boston with the Boston Symphony Orchestra during the latter part of October.

**Severn's New Violin Concerto Played.**

Edmund Severn's new violin concerto, published by Carl Fischer, was played by Giacinta della Rocca, April 25, before an assemblage of musicians and other artistic people at the studio of H. W. Ranger, the landscape painter. The work received warm praise.

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## Where Are These Singers?

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NEW YORK CITY, April 22, 1909.

## To The Musical Courier:

Can you inform me through your columns in what church in Brooklyn Shanna Cumming sings? Can you also tell me if Frances Miller and Eva Gardner Coleman, formerly choir singers here, are singing around New York?

F. S.

(Mrs. Cumming is the solo soprano at the Central Congregational Church, Brooklyn, Hancock street, near Bedford avenue; we have no record of the others.—Editors MUSICAL COURIER.)

## Letters at Musical Courier Offices.

The following letters are at the offices of THE MUSICAL COURIER: George W. Jenkins, Mme. A. Pupin.

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## ECHOES FROM BALTIMORE VIA FORTRESS MONROE.

HOTEL CHAMBERLIN,  
FORTRESS MONROE, April 23, 1909.

Your Baltimore correspondent has his headquarters as above this week, and thus he can be merely a chronicler of events at home and not a commentator. Being away from home, even though one may be at this charmingly ideal place, has its unfortunate phases, for the writer has missed several interesting musical events.

The Oratorio Society gave a performance of Saint-Saëns' "Samson and Delilah." The Baltimore chorus was augmented by a number of the chorus of the York, Pa., Oratorio Society, which is under Mr. Pache's leadership; and the accompaniments were played by the Boston Festival Orchestra; another potent reason why Baltimore should have its own permanent organization. The soloists were Florence Mulford, contralto; George Hamlin, tenor; Gwilym Miles, baritone, and Oscar Hunting, bass. The home press writes enthusiastically of the performance.

Louis Bachner, of the Peabody staff of professors, will give a piano recital in Bechstein Hall, London, England, June 25. The assumption is that the trip abroad will be in the nature of a honeymoon, and the writer wishes both for him and his talented bride a happy vacation.

The Musical Art Club—Davis Melamet, conductor, closed its ninth season at Lehmann's Hall, April 20. The composers represented upon the program were Engelsburg, Appel, Othegraven, Brahms, Brewer, Nevin, Melamet, Kremser and Heuberger. The soloists were Baltimoreans, making the entire affair a home production. The club is composed of the best male singers in the city, and they do very fine work. Lynn Hobart, Grant Odell, Hobart Smock and R. Fuller Fleet were the soloists.

The fourth and last of a series of organ concerts at Roland Park was given by Loraine Holloway upon the same night. He was assisted by the full choir of men and boys.

The Arion Singing Society, under the direction of David Melamet, gave a concert at Germania Männerchor

Hall, on the night of April 21. The soloists were John P. Henther, Katherine Gemmill, Christine Schutz, Lynn Hobart, George Muhly, Harry C. Gerhold and R. Fuller Fleet. Howard R. Thatcher was accompanist.

The Harmonie Singing Society, John A. Klein, conductor, gave its third annual concert at Lehmann's Hall, upon this same evening, when works by Liszt, Schubert, Hiller, Mendelssohn and Kempter were sung. The soloists were Fritz Gane, violin; Mrs. Clifton Andrews, soprano, and George Boehlmann, baritone. Ferdinand Kaiser is president of the society.

A recital was given at the Arundell Club on the afternoon of April 22 by Mrs. H. Clay Browning, soprano, and Marguerite Maas, pianist, with Florence Jubb as accompanist. Mrs. Browning resides in Washington, D. C., and is prominent in the musical life of that city. Miss Maas is a talented student at the Peabody, and is under the instruction of Mr. Boise in theory and composition, Mr. Hutcheson in piano, and Mrs. Blackman in voice culture.

The last meeting for this season of the Musical Club was held upon the same night, at the residence of Dr. and Mrs. Thomas H. Buckler, St. Paul and Biddle streets, when Thaddeus H. Rich, concertmaster of the Philadelphia Orchestra, was the soloist.

## William Shakespeare Engaged by Wrightson.

William Shakespeare, the famous vocal teacher of London, England, just previous to his sailing for England, on Wednesday last, signed a contract with Sydney Lloyd Wrightson, president of the Washington College of Music, Washington, D. C., to return to this country for the months of January and February, 1910, to teach exclusively in that institution. Following his engagement there, Mr. Shakespeare and his former pupil, Sydney Lloyd Wrightson, will give a series of concerts together throughout the country, calling them "The Shakespeare-Wrightson lecture recitals." Mr. Shakespeare will lecture, and Mr. Wrightson will sing, demonstrating his former teacher's method of teaching.

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